THE NEW YORK DRAMATIC MIRROR

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From Photo by Falk.

MRS. KENDAL.

AT THE THEATRES.

Standard.—The Struggle of Life

William Ire...

Hamilton Spread	Frederick Paulding
Rev. Andrew Saltaire	Edwin Varrey
John Bolton Loney	Guy Lindsley
Mr. Skirles	George Holden
Mr. Rob Grabbet	Morey Wood
Samuel Rizzle	Ellis Ryan
Sylvester Marsetree	Guy Lindsley
Margaret Saltaire	Adelaide Fitz Allen
Nathalie Denman	Maude E. Peters
Mrs. Bolton Loney	Mrs. Clara Baker Rust
Molly McCue	Mrs. Charles Peters
Nan Casey	Maggie Dean

Acting as the dramatic legacee of William Irving Paulding, his cousin, Frederick Paulding, produced The Struggle of Life on Monday night, at the Standard. And in so far as taste, care, enterprise and energy could contribute to place the work attractively before the public it may be said at once that Mr. Paulding has faithfully performed his trust.

The play is a conventional melodrama possessing several strong situations presenting a variety of local characters and giving opportunities for pictorial effects of quite a remarkable description.

The plot offers nothing strikingly novel. It deals with the customary persecuted young hero, whose enemy has had him accused of cheating and forgery in order to drive him from the neighborhood of the wealthy young woman they both love. The young man is supposed to be dead, but he goes to California, becomes rich, and returns to hunt down the destroyer of his happiness, and to vindicate his good name.

In the course of this business, he goes into the slums. Here he meets with various mishaps, and is saved from death by the cast-off sweetheart of his arch enemy. He achieves his purpose finally, of course, squaring accounts with his persecutor and marrying the girl that has believed him dead, but cherished his image through thick and thin.

In the unfolding of this story the young hero does many noble deeds. He is the friend of the weak and the oppressed, and he always happens opportunely on the scene with a clenched fist or a revolver to protect innocence and put the wicked to sleep. It is of such fortuitous evolutions of chance that the scheme of every melodrama consists, and, therefore, in The Struggle of Life we are not disappointed at finding events fall out with unvarying regularity to the advantage and aggrandizement of the central character.

William Paulding's piece is of better fibre than many of the local sensation plays that have been produced in recent years. It is not unworthy to rank beside our good old friend The Streets of New York, for it is ingeniously constructed, there is no waste of time or words, and the action is continuous during the progress of the four acts. The dialogue, if not brilliant, is terse and to the point, while the comedy—albeit lacking at times in spontaneity—is racy of the metropolitan undercurrent.

In exciting episodes and situations the piece is rich. The most startling of these is the rescue of the hero from the rushing tide of a sewer that is bearing him to the river, while the most effective in the true dramatic sense is the scene in which the wronged woman denounces her recreant lover to her rival and then prostrates herself in the snow before the doors of the cathedral whence issues glad hosannas of a Christmas anthem. These and the other striking features of the representation were applauded with enthusiasm.

A small fortune has been spent on the mounting, which is superb in every particular. Indeed, we doubt if such a splendid setting was ever given to any melodrama in the history of the New York stage. As a panoramic exhibition simply The Struggle of Life is well worth seeing. Homer Emens' views of the battery and harbor and the river front; Marston's magnificent picture of Fifth Avenue and the Cathedral, and his drawing-room in Act One, are the most notable of the sets, although every one is of the highest style of scenic art.

Mr. Paulding seemed to be suffering from a cold, which made his voice husky in the early scenes, but nevertheless, he played with great earnestness, adroitness and romantic grace. He was handsome and picturesque, and the keen intelligence for which his work is noted illumined the impersonation at every point. In truth, it was plain to see that Mr. Paulding was the guiding spirit of the whole representation. There was more subtlety than force in his acting of Hamilton Spread, but nervousness may have had something to do with his failure to develop the full strength of several of his scenes, and he will, with repetition, probably acquire the objective method essential to the adequate performance of such a role as Spread. Mr. Spaulding sang "The Midshipmite" in one scene in a style that proved him to be an accomplished vocalist. He was called before the curtain many times during the evening.

Mr. Denham, Miss Fitz Allen, Miss Peters and Mrs. Peters were the shining lights among the supporting company, although the minor characters were also in excellent hands. Miss Fitz Allen was particularly successful in her treatment of the role of the duped Margaret Saltaire.

In the cathedral scene Madame Salvotti sang two sacred selections with the assistance of a large chorus, and the finely rendered music was encored. Jesse Williams' incidental music was masterly and appropriate, and under his leadership the orchestra played it excellently well.

The performance showed the results of the most careful preparation in its smoothness, and the absence of long waits despite the many heavy sets. To Fred. Williams' good stage management this was largely due.

The audience was decidedly "swell" in boxes and parquet, while the upper tiers were crowded. Both below and above The Struggle of Life met with pronounced favor, and its prosperity here and in the other cities where it will be seen this season may be predicted with little risk.

We would suggest that if the curtain is dropped on the cathedral scene when but a few bars of the vocal music have been sung after Margaret has prostrated herself, the dramatic effect will be greatly enhanced. Last night it was weakened by being too long drawn out.

Academy.—The Soudan.

Henderson's version of Henry Pettitt and Augustus Harris' play. Produced Sept. 3.

Captain Temple	Louis James
Matthew Hawker	S. E. Springer
Paul D. Vigne	Frank Losee
Stephen Mardyke	Stanislaus Stange
Rev. Arthur Lulworth	Lawrence Eddinger
Horatio Spotkins	Dan Collyer
Joe Lambarne	Harry Hawk
Nellie Temple	Emma Vaders
Coratray	Eleanor Moretti
Maggie Wilkins	Kate Oesterle
Mrs. Lambourne	Mrs. W. G. Jones
Mrs. Lulworth	Jeannie Harrold
Frank Temple	Jack Ferris
Dick	Wallie Eddinger

The Soudan was originally brought out in London under the title of Human Nature. Then Eugene Tompkins acquired the American rights to the piece and produced it, last season, under the name of The Soudan at the Boston Theatre. The Bostonians were so taken with the colossal scenic features of The Soudan that they attended the performances thereof with profitable regularity for nearly six months.

All this was encouraging to Mr. Tompkins, for if the Bostonese, with their vaunted culture, could swallow the elementary crudeness of a wild, weird and old-fashioned Strand melodrama, what might be expected of cosmopolitan New York? Mr. Tompkins was not doomed to disappointment. The gallery was vociferous in its approval of everything in the production on Monday night. The critical contingent in the orchestra seats and dress circle were somewhat bored with the venerability of the plot and dialogue, but had to admit that the scenery was effective.

The stage carpenters and scene shifters are the principal performers in The Soudan, and they are required to make some very quick changes. The story possesses all the features of familiarity that breed contempt in the chronic theatregoer. Captain Temple is duped by Cora Gray, a conventional adventuress, and made to believe that his wife is untrue to him. Matthew Hawker, a rascally solicitor, and a cousin of Temple, brings about a separation between the duped Captain and his loving wife. In order to introduce a harrowing scene, Hawker has Temple's little boy kidnapped and abused before the audience by a brutal couple of melodramatic baby farmers. The boy is ultimately rescued by the mother, who is duly hunted down by the solicitor. It might be mentioned incidentally that the solicitor is anxious to have the boy defunct, as he will thereby profit pecuniarily.

Meanwhile Captain Temple has taken himself off to Egypt where he encounters Paul de Vigne, the would-be seducer of his wife, face to face in the desert. Paul is very far gone for want of a drink of water. Captain Temple first has a fencing bout with the villain, and then fills a little jug from a convenient oasis to quench the villain's thirst. Before dying Paul convinces the Captain of Mrs. Temple's innocence, which is, of course, quite necessary to bring about a happy denouement in the last act.

It will be readily understood that the numerous scenic changes have some sort of *raison d'etre*, but many of the incidents have no very intimate connection with the plot. This is notably the case in the scenes of the fourth act, in which Captain Temple, mounted on a spirited horse, attacks and captures the Desert City in the Soudan. The mob in Trafalgar Square, cheering the English troops on their return from Egypt, is a triumph of stage realism, and was greeted with a perfect storm of applause. Louis James thought the ovation was intended for his stellar prowess, but the audience was not satisfied until a representative of the scenic staff was brought out to bow his acknowledgments.

However, Mr. James received a good deal of vigorous applause on his own account. His personation of Captain Temple was not especially difficult for an actor of robust physique and sound histrionic training. There was a lack of fervor in his acting in the military episode of the play, but, on the whole, the management is lucky to secure an actor of solid attainment to assume the part of the melodramatic hero.

Frank Losee proved a realistic and picturesque villain in the role of Paul De Vigne. S. E. Springer acted the character of the solicitor with apparent relish of its rascally requirements, and Dan Collyer extracted comic enjoyment from the burlesque absurdities with which he invested the role of Horatio Spotkins.

Harry Hawk and Mrs. W. G. Jones reveled in the iniquity of baby farming, while Wallie Eddinger as Dick, a foundling, was cuffed about by them on every possible occasion. In the last act Dick had a ghastly death scene, which was portrayed by the boy actor with remarkable cleverness. The audience was subsequently made aware that Dick only feigned to be dying in order to help the plot along.

Stanislaus Stange was rather inefficient as Stephen Mardyke, and Lawrence Eddinger did not reap histrionic laurels as Rev. Arthur Lulworth.

Emma Vaders acted the part of Nellie Temple with dramatic force and artistic discretion. It would be just as well, however, if her agony on the high road was not piled on as much as it is at present, but Miss Vaders is probably at the mercy of the stage manager.

Eleanor Moretti smoked cigarettes and looked becomingly wicked as the bold, bad adventuress, who comes to an untimely end at the hands of her deserted husband.

Kate Oesterle was captivating and amusing as Maggie Wilkins, who kindles flames of love in the poetical bosom of Horatio Spotkins.

Little Jack Ferris proved very cunning in the child's part of Frank Temple, while Jeannie Harrold and a long list of others acted satisfactorily in minor roles.

Palmer's.—Amy Robsart.

Romantic historical drama dramatized from Sir Walter Scott's novel, "Kenilworth." Produced Sept. 7.

Earl of Leicester	Henry Miller
Richard Varney	Barton Hill
Tressilian	William Ingersoll
Earl of Sussex	Alfred Burnham
Bowyer	Wallace Bruce
Mike Lambourne	Sydney Booth
Wayland Smith	Edward Elsner
Tony Foster	E. V. Backus
Lord Shrewsbury	Frederick Guest
Giles Gosling	Robert V. Percy
Lawrence Goldthread	Herbert Smedley
Queen Elizabeth	Blanche Walsh
Jane Foster	Kate Blancke
Duchess of Rutland	Kate Magnus
Amy Robsart	Marie Wainwright

Marie Wainwright cannot be commended too highly for her artistic endeavor to popularize romantic drama. Now, that the public is dying of the theatrical nightmare known as farce-comedy, it is just the time for a reaction to set in in favor of plays fraught with romance and provided with picturesque surroundings, whether the theme be that of ancient, mediæval or modern times.

It is a pleasure, therefore, to chronicle the success of Miss Wainwright in her revival of Amy Robsart, the dramatization founded on Scott's romantic novel of "Kenilworth," in which Adelaide Neilson appeared in this country, in 1873.

Like her predecessor in the title role of Amy Robsart, Miss Wainwright has the advantage of personal beauty allied to histrionic ability of no mean order.

The girlishness of Amy Robsart develops under trying circumstances to a strong character of fascinating and admirable womanhood.

This development was ably portrayed by Miss Wainwright, as was also her dominating and absorbing love for the Earl of Leicester.

There were no flashes of dramatic genius in the personation, such as we might have expected from an actress of great emotional power. On the other hand, Miss Wainwright's work was marked by singular charm partly from her delightful elocution, but mostly from the adaptability of her entire personality to the romantic heroine she had undertaken to embody.

It was natural that Miss Wainwright should have been somewhat nervous on Monday night, and this was probably the reason why she seemed rather too hysterical in the delivery of her lines in the pathetic climax of the third act.

There was considerable curiosity on the part of many in the audience to see how Henry Miller would appear in a romantic character, as he had been identified hitherto with juvenile roles in plays of the present period. There is no gainsaying that his costume was most becoming, and that he bore himself with courtly grace.

His reading was intelligent and telling, but his work never rose to actual brilliancy. There was also a lack of fire in dramatic passages, and his delivery was handicapped by being too studied and devoid of inspiration or the semblance thereof.

Barton Hill invested the part of Richard Varney with the requisite fiendishness of ambitious and unscrupulous purpose. William Ingersoll was rather conventional as Tressilian, while Alfred Burnham was a caricature of the Earl of Sussex.

Wallace Bruce as Bowyer, Sydney Booth as Mike Lambourne, and E. V. Backus as Tony Foster were satisfactory, albeit a trifle nosy. Robert V. Percy made a favorable impression in the character of Giles Gosling, and Herbert Smedley acquitted himself creditably as Lawrence Goldthread.

The Queen Elizabeth of Blanche Walsh was not depicted with the regal grandeur with which Mrs. D. P. Bowers invests England's virgin queen in another play. Miss Walsh, however, carried herself with dignity and dramatic impressiveness in a very exacting role.

Kate Blancke proved competent as Janet Foster, and Kate Magnus made the most of her opportunities as the Duchess of Rutland.

The scenery was fully up to what the management had promised, and the scenic artists, Richard Marston and J. H. Young, have done their work with artistic skill.

The exterior of Kenilworth Castle, in the third act, was notably picturesque.

Edward Hamilton Bell, who furnished the designs for the production, also deserves a word of commendation. The costumes were handsome, and the supernumeraries appeared to have been well drilled. This was a gratifying feature of the performance as stage courtiers generally look ill at ease and out of place.

Union Square.—8 Bells.

Nautical pantomime comedy in three acts, by John F. Byrne. Produced Sept. 7.

Charles Fitzgerald	Percy Kingsley
Major O'Connor	C. F. Herbert
Lieutenant Spike	George F. Kerr
Grabb	E. A. Kerr
Station Agent	Tom Browne
Officer	Howard Powers
Sammy Smuggs	J. D. McCabe
Rose O'Connor	Ada Dare
Lucy Starlight	Lizzie Hight
Kate Florence	Dora Branscombe
Annie Gray	Edith Boyt
Henry, Daniel McGozzle, Mons. Le Tour	John F. Byrne
John	James Byrne
James	Matthew Byrne
Fowler	Andrew Byrne

The acrobatic agility of the Byrne bros. here the physical lovliness of Ada Dare, and the mechanical novelty and ingenuity of a ship at sea are the salient features of 8 Bells, produced last night at the Union Square Theatre for an audience that laughed loud and long.

8 Bells is a case of divertissement overtopping that which it diverts. When the performance lags, the acrobats jump through a window or two or pay flip-jacks with each other, and the audience nudges.

The first act represents adjoining back yards. After a serenade and miscellaneous dialogue, a comical white horse, made up of two men, four legs and a canvas body, is hitched to a battered carriage. Through numerable swinging doors in the carriage the Byrnes jump with accuracy and dispatch.

The second act represents adjoining staterooms of the steamer *Norwich*, which is rolling in a heavy sea. There are more comical gymnastics wedged with lugubrious comedy and interrupted by the somersault of the boat.

There is a third act in which there is juggling and a garden party, and a finale.

Except those mentioned the cast was not more than competent.

It is to be questioned if the Byrne Brothers who have been seen for a number of years in their specialties, are a help or a hindrance to the entire production.

Still we wish 8 Bells a prosperous career.

People's.—The Danger Signal.

Melodrama in four acts, by Henry C. De Mille. Produced Sept. 7.

Rose Martin	Rosabel Morrison
Josephine Sudds	Tillie Barnum
Ned Farley	Adolph L. Stiles
Lieut. Allen Westford, U. S. N.	John F. Dwyer
Corporal Heinrich Yost	Paul Dresser
Seth Martin	William L. West

It is not likely that Mr. De Mille will add anything to his reputation by being credited with the authorship of The Danger Signal, which, with Rosabel Morrison in the star part, came to duty enmeshed, last Monday night, at the People's Theatre.

The piece is The Main Line rechristened. The only apparent alteration is in the introduction of several variety features which did not succeed in their evident object of embellishing a very tame story and duller performance. In its present condition The Danger Signal is one of the worst conglomerations of cheap melodramatic rubbish that has ever been inflicted on a suffering public.

Story there is none worthy of the name; of comedy there is still less, and as for scenic effect—for which so much was promised—alas! it was worse than ghastly. The cardboard locomotives shook as if afflicted with palsy, while in the great snow-plough scene—the hired posters outside the house led one to believe that the snow-plough would be seen at work shoveling up tons of snow—a wretched cardboard arrangement wobbled on, got stuck without a vestige of snow being visible, and wobbled back to the tail of the curtain amid the derision of the gallery boys.

As a star Miss Morrison is a failure. She has neither the voice, nor the stage presence, nor the ability which only could justify her in occupying such a position.

William L. West was acceptable as the criminal station master, and John F. de Gez, when audible, did fairly well as Lieutenant Westford. Adolph Lestina ran a close second as the jealous brakeman.

The "manner" was contributed by Paul Dresser as Corporal Yost, and by Tillie Barnum as Josephine Sudds. Mr. Dresser kindly introduced some songs of his own composition.

Mr. De Mille viewed the sorry spectacle from a box.

Thalia.—The Pupil in Magic.

The Liliputians appeared before a crowded house at the Thalia last Friday night, opening their season and that of the Messrs. Rosenfeld's reconstructed theatre simultaneously.

The inimitable little artists presented The Pupil in Magic, with new scenery and several novel innovations, and, as usual, they completely won the esteem of the auditors. There is no troupe of singing actors—big or little actors—that surpass these diminutive players in skill, versatility and *savoir faire*. They need ask no concessions on the score of stature, but taking that into consideration they are both wonderful and unique. Their hold on the affections of New York playgoers, whether German or native, is remarkable.

Franz Ebert as Puck was as droll and delightful as ever, earning enthusiastic applause for his quaint, comic acting and clever impersonations. Selma Gorner was charming as Fritz, fairly dividing the honors with Mr. Ebert. She is a miniature Geistinger, plus youth and comeliness.

The rest of the cast gave capital support. The ballet was excellent.

The old Thalia can scarcely be recognized in its new dress. It is practically another theatre, richly decorated, brilliantly lighted, and tastefully furnished. It now compares favorably with the handsomest of the uptown theatres.

The Messrs. Rosenfeld, to whose liberality the complete transformation and rejuvenation of this historical playhouse is due, were called before the curtain and presented with flowers. The engagement of the Liliputians is limited. They will be followed by the opening of the regular season of German drama and comedy.

Grand Opera House.—Dr. Bill.

Jerome K. Jerome's one-act comedy, Sunset, and Hamilton Aide's three-act comedy, Dr. Bill, were presented at the Grand Opera House on Monday.

Both plays have been seen before at the Garden Theatre, but the audience at the Grand Opera House enjoyed them just as much for all that.

Mrs. George S. Knight acted the principal parts. She has been in retirement for a number of years, and she was welcomed back to the stage with abundant applause.

Mrs. Knight acted the part of Lois in the former play with ease and a delicate distinction between the grave and gay elements of the character, and her Mrs. Brown in Dr. Bill was played in a spirit of farce that was successful.

The rest of the company was satisfactory. They are competent players, and did justice to the two plays.

Windsor.—Work and Wages.

Work and Wages, which was reviewed in these columns when first produced last season, was presented on Monday night at the Windsor. The play has not gained in

strength by the work of the present company. George Hewett Leonard as Tom Wentworth was fairly capable, but George Morton as Paul Radford, the gilt-edged villain, wore an expression which, if seen upon Broadway, would cause the police to keep a close eye upon him. E. A. Locke as Ephraim Moses tried hard to be funny, but his efforts wore out the patience of the audience.

Louis Grisell as the Frenchman, is the only member of the company that did thoroughly good work. Ray Sterling as Olivia Graham looked pretty. Minna Littell was bright and pert as Sally. The minor parts were in the hands of actors who sometimes excelled the more prominent members of the company.

Jacobs'.—The World Against Her.

The World Against Her, the play in which Kate Claxton started with much success for several seasons, was presented before a large and highly pleased audience at Jacobs' Theatre on Monday last.

Agnes Wallace-Villa as Madge Carleton was very effective. Neil Florance, who assumed the role of the hero, James Carleton, was very good in the quiet situations, but when he tried to display any emotional power he was decidedly flat.

Paul Menifee's impersonation of the villain, Gilbert Blair, proved satisfactory. Lucye Villa made a pretty Lucy Danvers. Wm Scott, as Robert Danvers, did fairly well.

Edwin Stoughton as the dudish nephew of Robert Danvers created a good deal of amusement. The rest of the company were all good in their respective parts.

Next week, N. S. Wood in a new play, The Orphans of New York.

Koster and Bial's.—Variety.

At Koster and Bial's Concert Hall Mlle. Eugenie Fougère, the French chanteuse excentrique, from the Ambassadeurs, Paris, is the leading feature. While her singing is not above the average of music hall work, she possesses a chic and sparkle that is only found in singers of her nationality. Among the other attractions were Georgi, an excellent equilibrist; Mlle. Carri, who performs on musical bells; Le Clair and Leslie, Jennie Joyce, who exhibited herself in Mrs. Astor's gown; Conchita, the Austin Sisters and Mlle Aimée. The burlesque, Dick Whittington and his Cat, still continues in high favor among the patrons of this resort.

At Other Houses.

Indigo will be resumed at the Casino until the production of The Vogelhaendler on Oct. 12.

Mr. Wilkinson's Widows is the source of much merriment at Proctor's.

Niobe has brought great prosperity to the Bijou box office. It is a decided hit, and the town talks of it.

The Still Alarm may be seen throughout the week at the Fourteenth Street Theatre.

Roland Reed is drawing large houses with The Club Friend at the Star.

E. H. Sothern appears nightly to crowded houses in The Dancing Girl at the Lyceum. The play is causing a good deal of discussion.

Rose Coghlan in Dorothy's Dilemma is still the attraction at the New Park.

Richard Mansfield will continue in his repertoire of popular plays at the Garden Theatre until the production of Nero on Sept. 21.

Jane is approaching its fiftieth performance at the Madison Square.

Anton Seidl and his orchestra have succeeded Innes' military band at the Madison Square Garden Amphitheatre.

The highly successful run of Wang at the Broadway will terminate on Oct. 3.

Rube Merrifield is affording a great deal of amusement with his caricatures of freaks at Doris' Eighth Avenue Museum this week. A company of clever specialty people appear in a number of performances throughout the day and evening.

Gus Hill's World of Wonders has possession of Tony Pastor's establishment this week.

MANAGER LITT IS HAPPY.

Manager Jacob Litt is in town for a few days, in high feather over the successful beginning of Von Yonson's season.

"On last Saturday night," said Mr. Litt yesterday, "the piece played to the largest single night receipts in the history of the Chicago Grand Opera House. The exact figures were $1 653 75. The gross takings for the two weeks' engagement which closed on that night went beyond $18 000.

"The performance is a genuine hit. Gus Heege in the title role was compared by the *Inter-Ocean* to the late Emmet in Fritz and Owens in Solon Shingle. Annie Lewis, as Jennie Morris, the book agent, has also made a distinct success. I think that she is the best singer and dancer on the stage and an actress of great promise.

"Miss Lewis will star under my management next season, opening at the Chicago Grand on Aug. 28 in a new play calculated to show her abilities in soubrette and ingénue acting.

"The Ensign? That will be produced either in New York, Boston or Philadelphia—I haven't settled which city yet—sometime in January next. It's a fine play, and I am confident of its success in the East.

"About my stock company? The Summer season was both artistically and pecuniarily successful, and I have decided to make the company a permanent institution. Next Summer a season of ten weeks will be played. Two distinct corps of actors will be maintained, producing new plays in Minneapolis and St. Paul and alternating with each other in the two cities."

Mr. Litt will remain in this city until Thursday, when he will leave for the West. For purposes of rest and recreation from his many and exacting duties he will accompany the Von Yonson company on its trip to San Francisco.

MRS. BOWERS' DRAMATIC SCHOOL.

A MIRROR reporter called on Mrs. D. P. Bowers the other day at her apartments on West Thirty-fourth Street, and found her hearing a play read.

"Well, I am settled in New York for good, I hope," she said, "and like a great many other people, I am looking for a play.

"I am certainly going to act this Winter in this city, notwithstanding the fact that I shall teach. My teaching will not interfere with my acting in the least. Mr. Palmer has kindly tendered me the use of the stage at Palmer's Theatre, where I shall give my pupils the advantage of practical stage work."

"Then you mean to establish a dramatic school and drill your pupils in classes?"

"Yes, to a certain extent. My purpose is not to have a great many pupils; just enough so that I may be able to cast a play with them and study the peculiar talents of each one. I want to know each pupil thoroughly, for they can then derive more benefit from me."

"When does your work begin?"

"Right now. Applications are coming in, and soon I expect to be as hard at work as I was last season, playing Queen Katherine and Lady Macbeth with Mr. Warde."

RIGHTS TO MASCAGNI'S OPERA.

A MIRROR reporter called on Rudolph Aronson at the Casino, and asked him if he could throw any light on the question of who has the rights to Mascagni's Cavalleria Rusticana in this country.

"I have secured the rights to produce the opera in English at the Casino. How did I get them? From the composer's agents. I expect to produce it on the same night as The Vogelhändler—that is, on Oct. 12. The Vogelhändler takes two hours to sing, and Cavalleria Rusticana only fifty minutes.

"Mascagni's work will be produced at the Casino exactly as it was produced at Milan, with the original orchestration. No doubt the publication of the score in Italian and German gives people an opportunity to fix up their own orchestrations. They may have the vocal score and the dialogue as in the original, but is their orchestration the same as the original? I understand that it is probable that the opera will not be presented in Philadelphia on Wednesday night."

It is probable, however, that Cavalleria Rusticana will be presented at the Grand Opera House, Philadelphia, on Wednesday night, for THE MIRROR has received information to that effect from Manager T. F. Kelly.

REFLECTIONS.

HARRY WILLIAMS reports that the season has opened better than ever before for Katie Emmett. W. A. McConnell is doing advance work for her.

J. W. HUDSON has been appointed the New York representative of the Milliken Opera company.

GEORGE W. LEDERER has a good thing in the Charles Dickson Comedy company. It opened on Aug. 21 in Indianapolis, and the managers of the Grand Opera House applied for a return date at increased percentage. Since then the company has been applauded in St. Louis. Both the star and leading lady, Ellen Burg, have made hits.

JOHN COLLINS, manager of Money Mad, to a MIRROR reporter: "The newly organized company works well and displays ability equal to the original cast. The famous drawbridge scene is given all its realism. Margaret Bradford is conspicuously excellent."

FRANK LANDER is rehearsing in Richard Mansfield's company for the part of Lysias in Nero, which will be produced on Sept. 21.

HARRY ASKIN talks of producing The Tar and the Tar in London next season.

PAULINE HALL will appear for the first time in this vicinity next week in La Belle Hélène at the Harlem Opera House.

MR. J. G. CANTRELL, the correspondent of THE MIRROR at Nashville, Tenn., has been appointed Contracting Freight Agent of the East Tennessee, Virginia and Georgia Railway system with headquarters at Nashville. For a number of years Mr. Cantrell, who is a railroad man, has ably represented THE MIRROR in Nashville, and the mutual best wishes of this journal and the profession attend him in his advancement.

HARRY CORSON CLARKE, of The Still Alarm company, was last season with The Burglar. Mr. Clarke says that during the season The Burglar played in ninety nine towns, and in seventy-four of those towns the entertainment closed with the national anthem. This report shows how universally the custom, inaugurated by the efforts of THE DRAMATIC MIRROR, has been perpetuated.

A SPECIAL performance of The Soudan was given on Monday afternoon, and professionals were present in large numbers.

THE members of Edward Harrigan's company met to rehearse at Harrigan's Theatre on Monday. Reilly and the 400 will be revived next Monday, and in a few weeks a new play by the actor-playwright will be presented.

AGAIN we hear of King Kalkio. Perhaps you remember that the theatrical air was full of it last Spring. It was to have been produced at the Academy of Music. Then, suddenly it dropped out of sight. Now, however, it is being negotiated for. It is by Frank Dupree and Fred. Solomon.

LITTLE did Mrs. Astor dream, when she refused to pay exorbitant duty on her Worth gowns, that Jennie Joyce would buy one at auction and appear in it before the eagle eyes of a curious public. Such is the case, however, and Miss Joyce can now look upon her histrionic future from the depths of her perverted gown with a confident expression.

THE much disputed play Germanie, which was in court for over a year, and which was finally settled by a decision in favor of Mrs. Ettie Henderson and Mathilde Estevan, has been purchased by Maude Granger, and will be produced shortly.

THE Jersey City Academy of Music, under the management of Mrs. Ettie Henderson and Frank E. Henderson, was opened last week for the season. Several improvements have been effected in the house.

ADA ST. CLAIR writes to THE MIRROR that she wishes it distinctly understood she is in no way connected with the Rentz Santley Burlesque company. She claims that this company is using her name without being in any way authorized to do so.

NELSON WHEATCROFT says that he has felt like a fish out of water since he left the Lyceum company in Frisco. He was connected with it for four years, and the associations formed in it were intimate and pleasant. Mr. Wheatcroft leaves for Minneapolis with the Piton company on Thursday.

ON Thursday the Piton stock company will leave for Minneapolis, where its season will begin next week. On Monday night Clyde Fitch's new play, A Modern Match, will be produced. On the following Thursday Miss Morton's Geoffrey Middleton, Gentleman, will be given its first performance. Mr. Piton has been rehearsing the company diligently during the past fortnight.

YESTERDAY (Labor Day) the special matinees in New York were well attended, the weather being particularly favorable to the managers.

BETTINA GERARD has gone to her home in Washington for a short visit, accompanied by her husband, Mr. Koffael. They have received two offers from comic opera managers for the season, and are considering.

REX SHIELDS, a member of the McGinty's Troubles company, has been suppressing agony lately. The place, Kalamazoo, or, to make the intension greater, the local theatre. It is the stage duty of Mr. Shields to swing an axe in the guise of a darkey. At Kalamazoo, however, he swung the axe into his ear and gashed that member deeply. But he continued to play with gusto and a smile, and the audience never once suspected that, if the face is the window of the soul, Mr. Shields had pulled down the blind.

THE Chicago *Tribune*, speaking of Palmer Collins as Humpy Logan, says that "he gave an effective characterization of a difficult part."

J. W. SPARKS, of The Fast Mail company, met with a bad accident while the company was playing in Beloit, Wis. While going to his room at the Hotel Goodwin about one o'clock on the morning of Aug. 28, he opened the wrong door and fell down an elevator shaft a distance of forty five feet, breaking his left arm and leg. He was taken to Chicago the following morning. His physicians say that his recovery is probable. The company was compelled to leave two hours after the accident.

THE VOGELHÄNDLER, which means the bird dealer, is the title of the opera to follow Indigo at the Casino on Oct. 12. As its name implies, it is from the German, but Mr. Aronson has announced that the title will be changed to something more euphonious. Marie Tempest, Annie Myers, and Richie Ling, a tenor new to New York, will be in the cast.

THE military drama, The Volunteer, will be given its first performance at Pike's Opera House Cincinnati, on Sept. 14. Rehearsals have been many and careful. George T. Ulmer the author, will act a light comedy part. He says that it is somewhat on the lines of Colonel Sellers. J. H. Haverly will personally direct the tour, and Wilham Lykens will be the business manager.

ON Tuesday night of last week Gracie Emmett was injured while acting at Paterson, N. J. Amy Lee was telegraphed for and played Miss Emmett's part at a day's notice. Miss Emmett is recovering.

ACCORDING to the Pittsburg press, Manager Cleveland has corralled a new attraction, in the shape of singing mules, for his minstrels. He has already one who appears in public on the stage and strikes high C, and he is "negotiating" with twenty five more prominent soprano mules to appear. The Pittsburg *Leader* says that they will be sidetracked to the nearest country town, while not appearing before the footlights, that the community may rest in peace.

SEIDLITZ, the new comic opera of the Marie Greenwood Opera company, is from the French of Gaston Sergrech. It is said to be full of bright music and catchy airs, while the comedians have their share of comic song and humorous dialogue.

MAGGIE MITCHELL, who is still at her home in Elberon, N. J., will not open her season until late in October. She will play only the large cities and her *pièce de résistance* will be The Little Maverick. She expresses herself as more than delighted with the part of May, and will surround herself with a carefully selected company. She will be again managed by her husband, Charles Abbott, who is also a member of the firm of Abbott and Teal, the fortunate possessors of the successful comedy Niobe.

MR. REILLY, press agent for J. K. Emmet, to a MIRROR reporter: "After three weeks of nightly performances J. K. Emmet's Fritz in Ireland is pronounced one of the successes of the early season. Young Emmet is filling the bill in every particular as successor to his father. By the press in every city in which he has appeared his acting and stage presence are said to be graceful, his singing natural and sympathetic, and his dancing grotesque and easy. Much of the old personal magnetism that characterized the father's acting is possessed by the son. Everywhere young Fritz is reaping the rewards of his patience, industry and pluck. His undertaking was bold and hazardous, his success all the more deserved and praiseworthy."

MR. LESCOHIER'S Class in the Higher Criticism of the Current Drama will be continued this season.

A CERTAIN actress, whose ability will not allow me to remain the long, is Viola Whitcomb, who was formerly with The Witch company. Miss Whitcomb has resigned for reasons of her own, and is seeking another engagement. Her work as Cecile Oliver, he says, was unanimously lauded by the papers, and it was certainly a strong, pleasing [illegible]

FRANK M. NOAH writes: "[illegible] made the hit of his life as Polly [illegible] of a Feather company. Mr. Mack will be more gratified, as the [illegible] him definitely out of the [illegible]

ADELAIDE PRICE is out with a half page advertisement in Boston Sunday papers. It consists of a picture of a special Power of the Press train on its way to Boston with himself and Phil Summons, his manager, on the engine. Mr. Bacon, the business manager, is seated on a mountain top, holding down the sun. The old blue laws of Connecticut were found to interfere with The Power of the Press company through that State from New York until after sundown on Sunday. That is why Mr. Piton chartered a special train. It touched the Connecticut line just as the sun went out of sight, and the company got to Boston on time—at considerable expense.

FANNY NORTON, an actress, who had acquired some reputation in the West, died recently in St. Louis, aged thirty-one. Her real name was Anna Johan Jinson.

MANAGERS' MESSAGES.

CHICAGO, Sept. 7.—The Dearborn Music [illegible] deny of Music opened to S[illegible] Hundreds were turned away.—FRANK P. SHELLEY.

NEW ORLEANS, Sept. 7.—A Breezy Time is a positive success at the Grand Opera House to-night. Standing room only at seven o'clock. Every song encored and every act applauded. The audience profuse in exclamations of delight and general satisfaction. Fitz and Webster and Helen Ramsley made decided personal successes as also did R. C. Thayer.—DANIEL SHELLEY.

CHICAGO, Sept. 6.—Mr. Keene closed his engagement to-night with the banner house in M. Vocher's Theatre, and a record of five out of six nights to standing room only. How is that for the legitimate?—W. F. DICKSON.

MILWAUKEE, Sept. 6.—J. K. Emmet in Fritz in Ireland opened at the Davidson to-day. The house was packed at both performances. In the evening hundreds were unable to gain admission. The young man's acting was a complete revelation, the production superb, and the audience wildly enthusiastic. The attraction was magnificently advertised.—SHERMAN BROWN.

LETTER TO THE EDITOR.

BAD DRESSING-ROOMS AGAIN.

SCHENECTADY, N. Y., Sept. 4, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Two or three seasons ago you were instrumental in causing the condition of dressing-rooms to be much improved.

It is early in the season to complain, but I have good grounds for doing so.

In some theatres in which I have played during this week I don't think a duster or a broom can have been used since last season. To-night, in this town, four people had to occupy a room with one miserable [illegible] No [illegible] for [illegible] up [illegible] your wardrobe or for washing. Really, the manner in which some of these provincial managers conduct matters behind the curtains is disgraceful.

Poughkeepsie and Glens Falls please note also.

Yours very truly, VINCENT CLARGES,
Robert Mantell Co.

[Evidently the dressing room question requires another overhauling. We shall be glad to give space to *bona fide* letters of complaint from traveling professionals.—EDITOR DRAMATIC MIRROR.]

VAST ROOM FOR IMPROVEMENT.

Boston Post.

The musical directors of the New York theatres have at last organized with the firm determination of securing better music between the acts. As we have said hitherto in referring to the subject, there can be no doubt that vast room for improvement exists, although, so far as this city is concerned, it is not on the whole a crying evil. The remarks of THE DRAMATIC MIRROR, however, suggest that in most New York houses the sensitive ear is sadly tortured by the incongruous bore of managerial misdirection of orchestras. There is, of course, no reason in the world why the orchestral music at the theatres should not be as good as at concerts, otherwise it would be neither intelligible nor attractive.

COLONNE'S season opens at Philadelphia on Sept. 27, with Carmen.

ACCORDING to enthusiastic press notices, Old Wig's Neighbors seems to have captured Philadelphia.

MARION CHESTER writes THE MIRROR to announce the fact that henceforth she will be known as Marie Sydney.

LETTER LIST.

The following letters remain in the rooms of this office. They will be forwarded to the writers if postage is sent us. Letters addressed for [illegible] and not called for [illegible] to the post office. Circulars and newspapers will not be forwarded.

Adams, Eddie	Gilmore, J. H.	Kendall, E. A.
Aber, Hattie	Gilbert, F. F.	Nesbit, A. J.
Edwards, Lillian	Goodman, Myra	Murphy, Frank
Sims, Geo. H.	Griffin, Marion	Mack, J. E.
Ayer, Miss M.	Gage, F. C.	Murray, Thos.
Archer, J.	Gerson, H. A.	Murray, C. H.
Fernandez, Walter	Grant, J. Claude	Mc Grath, Chas.
Brown, Theodore	Gale, Lillie M.	Nelson, Francis
Bird, D.	Gray, Lee	Noble, J. A.
Brown, F. A.	Greenbaum,	Nicolai, C. H.
Boyd, Lionel	Greenwood, Marie	Owen, Wm. B.
Bateman, C.	Hall, Orlie	Perry, Annie
Brower, Lee	Hampton, Wm.	Perry, Jos. W.
Brodigan, Harry	Hampton, J. W.	Pendergast, Hugh
Brown, J. M.	Harris, Carl	Price, C. S.
Browning, S.	Hubbard, Frank	Perkins, S. S.
Clifton, Geo. L.	Hunt, J.	Perkins, Fred
Carter, Agnes	Hart, Charles	Perkins, Walter
Cross, Sydney	Hoosier Quartette	Perkins, Wm.
Cooper, Wm.	Hoey, J. K.	Perkins, Wm.
Clarke, H. Wm.	Hayes, A. B.	Reynolds, Orlando
Cole, Lee	Hall,	Rogers,
Cassidy, Ida	Howe, Frank	Rockwell, Mrs. L.
Chantrey, Lillian	Harrold, Norris	Rust, R.
Coleman, Thomas	Howell, Jas. S.	Rogers, A. B.
Carnes, Annie	Hoosier and Hazerly	Russell, H.
Carter, Lee Ora	Hoyt, J.	Rogers, Lansing
Cox, H. Fay	Hall, Edith	Reed, Edmond
Colton, Geo. F.	Hammer, Sophie	Sawtelle, Jessie
Drew, F. H.	Hoyt, John	Sparrow, Edith A.
Dunn and Pendricks	Hall, Emma	Stanwood, A.
Dacre, Minnie	Knight, Geo. S.	Stanhope, Adeline
Dressmer, Carl	Le Roy, Gertrude	Stephens, Edwin
Dacre, Ida	Kent, Nina	Sawtelle, G.
Dwyer, Mrs. J. A.	Kincaid, Jessie	Sawtelle, Alexander
Dickson, Harry C.	Kirk, Ida	Stevens,
Dawson, Fanny	Lee, Wm.	Stevens,
Emmett, J. K.	Lewis, Geo.	Stevens,
Evans, Jane	Lauder, F.	Stevens,
Ezra,	Lane, Sydney	Stevens,
Ellis, Edwin	Lewis, D.	Stevens,
Elliott, Geo. F.	Lewis, W. S.	Stevens,
Ellis, Edwin A.	Lewis,	Stevens, Chas.
Forest, Wm.	Lindsay, C.	Stevens,
Fox,	Lewis,	Stevens,
Fiske, Minnie	Lee,	Stevens, E.
Fernandez, Adelaide	Le,	Stevens,
Fuller, W.	Mackay, J.	Stevens, H.
Greenwood, Nelson	Morris, Percy	Murphy, W. H.
Golding, Eddie	Mayo,	Stevens,
Gardiner, C. B.	Mitchell, Maggie	Sanders, Barnard B.
	Mayer, Leon	

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET
HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—NADJI, 8 P. M.
BROADWAY THEATRE—WANG, 8 P. M.
CASINO—INDIGO, 8.15 P. M.
FOURTEENTH STREET THEATRE—STILL ALARM, 8 P. M.
GARDEN THEATRE—RICHARD MANSFIELD, 8.30 P. M.
GRAND OPERA HOUSE—DR. BILL, 8 P. M.
JACOBS' THEATRE—THE WORLD AGAINST HER, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—THE DANCING GIRL, 8.15 P. M.
MADISON SQUARE THEATRE—JIM, 8.30 P. M.
PROCTOR'S—MR WILKINSON'S WIDOWS, 8 P. M.
PEOPLE'S—DANGER SIGNAL, 8 P. M.
PALMER'S THEATRE—MARIE WAINWRIGHT, 8.15 P. M.
STAR THEATRE—THE CLUB FRIEND, 8 P. M.
THALIA THEATRE—THE REDUCTIONS, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
DORIS'S EIGHTH AVENUE MUSEUM.

THE FIRST-NIGHT VERDICT.

IS the attitude of the average metropolitan first-night audience of value in determining the popular success of a new play?

That is a puzzling question, for the *pros* and *cons* are many, and the faith of managers in the significance of the *première* continues unabated in spite of frequent demonstrations of its uncertainty.

A writer in the Pittsburg *Dispatch* asserts that the New York first-nighter is an amiable person who, in return for a complimentary ticket, attends the performance as a friend of the management with the distinct purpose of helping to "boom" the production.

"To one unversed in the mysteries of a New York first-night house," says the writer in question, "it would appear that every play was a howling success and will be a fortune to its backers. The artificially created *furore* often carries old-timers along with it, and these doubtless feel a secret humiliation when the piece drops out before the end of the fortnight. This effort to deceive the public never succeeds. It is the manager, the star and the rest who are deceived."

There is some warrant for entertaining these views, but the writer in the *Dispatch* errs in his description of the average first-nighter. While it is true—particularly during the early weeks of a season—that many professionals and others that enjoy the privilege of free admission assist at first performances, it cannot be admitted that the composition of the first-night audience is preponderatingly "deadhead."

The majority of our first-nighters are persons of that class that find pleasure in getting the first view of everything. First-nighting with them is a fad; they delight in sharing the lively expectancy, the under-current of excitement and interest that are associated with an important *première*.

These persons are among the manager's best paying patrons. They have not tasted the seductive sweets of deadheadism. Perhaps their judgment is not more accurate than that of the confessedly friendly phalanx that knows no theatre-ticket except that whose end is obliquely clipped. Nevertheless, they are as unfettered as the less numerous *illiterati* and critical.

Instances are not wanting of plays that failed to please the first-night contingent that afterwards were remoulded into popular successes by prompt managerial action. On the other hand, many plays that honestly pleased intelligent audiences that witnessed their first representation failed to draw. Several of the unsuccessful productions of the present season started amid scenes of enthusiasm as unmistakable as those that attended the lesser number of genuinely prosperous new works.

In these circumstances the verdict of the metropolitan first-night assemblage may or may not correctly foreshadow the attitude of the great public on whose dollars eventually commercial success wholly depends.

As a gauge it is about as unsatisfactory as the old lady's famous recipe for testing indigo.

HOME PRODUCT ADVANCING.

THE reported artistic and popular success of Ye Earlie Trouble, produced last week at the Boston Museum, is another feather in the cap of the native dramatist. The play has its faults, but viewed in its entirety, it seems to deserve the full measure of praise that the cultured critics of the Hub have bestowed on it.

The production is American to the core. Written by an American, dealing with an American subject, acted by an American company, it is essentially a product of the soil. It is significant of the change in taste respecting the nativity and *locale* of plays that a truly indigenous drama is received with a warmth which, if it does not indicate a feeling of patriotic pride, at least demonstrates that good work can obtain recognition even if it does not bear the foreign stamp.

We have no sympathy with those misguided friends of the native drama whose zeal takes the form of opposition to the work of foreign writers and who would—if they could—monopolize the stage with home productions, irrespective of quality.

It is not by such measures that development of the American drama can be aided. The dramatic field must be free from prejudice; every comer must enjoy an equal chance to exhibit his skill under fair conditions. When the American drama routs its competitors it will owe its supremacy to its intrinsic worth, and to the superior excellence of the men engaged in making it.

Meantime, it is gratifying to be able to record every new and spontaneous contribution to the strength, the dignity and the success of our infant dramatic industry.

DELIVERY OF BLANK VERSE.

IN the current number of a Philadelphia magazine there appears a eulogistic article on Miss MARLOWE's acting, in the course of which the writer asserts that the young actress makes an unusual departure and defies stage tradition. "She does not declaim blank verse, as has been customary, but divides her words by sense and punctuation, as in prose," he says.

The most curious thing connected with this explanation is that the "departure" referred to is one that a number of actors have attempted to make, and that it is as old as mediocrity.

When SHAKESPEARE wrote blank verse he used it for a specific purpose. As playwright and actor he bore in mind the effect to be produced by his spoken words.

When Miss MARLOWE, or anybody else, advocates the delivery of blank verse in the style of ordinary prose there is manifested a singular lack of sympathy with the purpose and intention of the author.

It is not necessary that blank verse shall be "declaimed," but if the thought be really understood, and if the words be so spoken as to keep the delivery on the elevated plane with the diction the rhythm of the lines will appear spontaneously.

PERSONAL.

FITCH.—Clyde Fitch's new play, Pamela's Prodigy, is in rehearsal at the London Court Theatre.

BERNHARDT.—Sarah Bernhardt disappointed a large number of people in San Francisco last Friday. She was expected to arrive in time for the performance from Australia, but the ship was late.

LANCASTER.—A. E. Lancaster is spending a few weeks in the Alleghenies. Mr. Lancaster is at work on a play that will probably be seen in New York.

PURSELL.—The retirement from the stage of Queenie Pursell, the talented daughter of Kate Pursell, the equestrian actress, is announced. She enters the Friends' College, a Quaker institute at Providence, R. I., for a term of four years.

EDDINGER.—Little Wallie Eddinger, who made a hit as a foundling in The Soudan during its run at the Boston Theatre, has duplicated his hit in the melodrama at the Academy of Music.

CRAIGEN.—Maida Craigen has been playing the part of Myrtle Vanderstyle in The Merchant on tour with pronounced success.

BENEDICT.—Robert Benedict has returned from his home at Canandaigua, N. Y., to attend rehearsals of Shenandoah. He will act the part of Frank Bedloe.

MELTZER.—C. H. Meltzer, the dramatic critic of the *Herald*, contributes an interesting paper on The Independent Theatre to this month's *Current Literature*.

SMITH.—Mrs. Mary Ellis Smith, the Chicago journalist and dramatist, is in the city on a visit. Mrs. Smith has just returned from a pleasant trip abroad.

WOLFF.—Albert Wolff, the new dramatic critic of the Paris *Figaro*, is a German by birth. When he first went to Paris some thirty-five years ago he could not speak a word of French. Since then he has acquired the language so well as to become one of the most brilliant of French writers.

PARKER.—Henry T. Parker, a recent graduate of Harvard, and an able contributor to the New York *Post* and the Boston *Commonwealth*, is doing into English verse the Cavalleria Rusticana, at the request of the composer, Mascagni.

ALDRIDGE.—Bristow Aldridge, the actor, is one of seven heirs to 2,800 acres of land near Austin, Texas. He writes that the intelligence is startling but far from unwelcome.

MORTON.—James Madison Morton, the author of Box and Cox, is an inmate of the London Charter House. Despite his poverty, the venerable dramatist is happy and contented, and often receives visits from his younger colleagues. He reads all the papers and takes a lively interest in the stage of today.

AKERSTROM.—Ullie Akerstrom is at Holyoke, Mass., with a party of friends. She is dividing her time between Mt. Tom, Holyoke, and Springfield. She expects to return to New York this week.

WILLARD.—E. S. Willard is at the Windsor Hotel. He has been going the rounds of the New York theatres.

GALLATIN.—Alberta Gallatin walked off with the honors of a performance of Richelieu at Chicago, according to the *Inter-Ocean*.

CRANE.—William H. Crane will open his season in The Senator on Sept. 14 at Providence, R. I. He will begin a New York engagement at the Star Theatre on Jan. 11.

PAUL.—Howard Paul arrived from Liverpool on the *Britannic* last week. He expects to make a tour of the West before returning to England.

WAKEFIELD.—Frank Wakefield resigned recently from the staff of the Detroit *Journal* to become the advance agent of Margaret Mather's company.

BRADFORD.—Margaret Bradford, now acting the part of Kate O'Neill in Money Mad, intends to star through the English provinces next season.

BROWN.—Until recently the identity of "Amy Leslie," of the Chicago *News*, was unknown. It transpires that that *nom de plume* hides the bright personality of Lillie West-Brown, wife of the comedian Harry Brown. She is the regularly constituted dramatic critic of the *News*, and during the last six months her articles and reviews have attracted widespread attention in Chicago.

GEORGE BARRETT'S PLANS.

George Barrett's good humor is proverbial and perennial. He has a large face, merry eyes, and a strong, jovial English voice.

"This is my third professional visit to America," he said to a representative of THE MIRROR. "Twice I have come over as a member of my brother Wilson's company. Now I come on my own hook, but I have been so well received on my previous tours that I feel that I am coming to old friends.

"My tour will begin at the Park Theatre, Philadelphia, on Sept. 24. My repertoire will include Another Man's Shoes, The Color Sergeant, A Clerical Error, Charles Dickens' one-act play, The Chimes, and John Douglass' My Uncle. I have practically secured The Bookmaker, by J. W. Pigott, who is familiar to you as having been a member of the stock company at Wallack's Theatre."

"Will you produce all these plays?"

"It all depends on the success of Another Man's Shoes. If it proves a 'go,' as I expect, it is probable that I will act in no other play."

Mr. Barrett iterated the statement that he will be supported by an American company. He says that he feels quite as much at home here as in England. It is, he says, almost certain that he will act in this country next season, too, and he broadly hints that he will make America his permanent home.

"As a matter of fact," remarked Mr. Barrett, "I threw up a three years' engagement with Augustus Harris, Sir Augustus Harris, to play principal comedy character parts at the Drury Lane Theatre, London. When shall I appear in this city? Mr. Sammis is negotiating for time at a Broadway theatre.

"From Philadelphia I shall go to Baltimore, then to the new theatre at Jersey City, then to Montreal and to Toronto during the elections, and then to the Globe Theatre, Boston, where everything was made especially on my last visits."

Speaking of his last season in London, Mr. Barrett said: "I opened before Christmas at the Olympic and played there until it closed on Feb. 9. We presented the repertoire and the new play, The Acrobat.

"Then I went to the Princess' and played the part of a comic policeman in Fate and Fortune, by S. Blood. It was not at all a great part, but by the kindness of the press I was very much gratified.

"On the last night at the Princess' I was simply smothered by various floral tributes, and my ears were deafened by the cries of 'good old George.' The demonstration was so marked that I thanked the audience in person. I couldn't resist the temptation, although it is not etiquette for a member of a stock company to do so, in England.

"After the last curtain," continued Mr. Barrett, "there was another surprise for me a deputation consisting of Wilson Barrett, his and my friends, and his company filed into the green-room, and presented me with a diamond locket. On it is inscribed, 'Presented to George Barrett by his friends and associates, wishing him success and fortune in his American tour.'"

"The American press and public have been very kind to me," said Mr. Barrett; "indeed, not an ugly word has been said against me. It is on the advice of your papers and people that I undertake to tour America with my own company.

"I wish that THE MIRROR would say that my brother, Wilson Barrett, and I are, as ever, the best of friends. There have been absurd rumors to the contrary."

MAYER REPLIES TO ABBEY.

"Rather than submit to an injunction suit," said Marcus Mayer to a MIRROR reporter, "I let Henry E. Abbey secure Patti for a concert tour of this country this season.

"It is a fact, though, that Maurice Grau told Rudolph Aronson, while crossing the ocean to this country, that Abbey, Schoeffel and Grau had no case, should I decide to press my suit.

"If I had compelled Patti to come over under my management, and litigation followed, she would very possibly become ill and be unable to sing, and I would have a company left on my hands. That is why I yielded.

"Why, Mr. Abbey himself said in San Francisco, last month, that Patti was not to be under his management.

"I can bring witnesses to prove that Patti preferred to go with me."

Speaking of Fanny Davenport's coming tour, Mr. Mayer said:

"It will begin at St. Louis on Sept. 21. I have obtained from Arthur W. Pinero his high comedy, The Cabinet Minister. Miss Davenport may act it next season; but this season she will appear almost entirely in Cleopatra, although she will give a few performances of her other pieces, including La Tosca. Her tour is to last thirty-eight weeks, and until December the bookings are in the West. It is probable that she will play in London next year. Two theatres have been offered her."

"What have you to say concerning Agnes Huntington?"

"She will leave England on Sept. 2 on the *City of Paris*, and is due in this city on Sept. 9. The company will reach here about a week later.

"Her season will open at Baltimore on Oct. 12, when she will sing Planquette's Captain Therese, which was written for her. She will impersonate both a male and a female character.

"Louis Harrison is revising the libretto, and Americanizing it. He says that the book of the opera is the best he has ever read. Rudolph Aronson says that in it Miss Huntington will make the success of her life."

"Where is Mrs. Bernard-Beere at present?" queried the news-gatherer.

"She is at Folkestone, a watering place in England. Her repertoire, under my management next season, will include Masks and Faces, and As in a Looking Glass.

"Mrs. Beere, you know, plays in London the roles that Fanny Davenport plays here. She will not be seen in them here for the reason that Miss Davenport owns the exclusive American rights. It is likely, however, that Mrs. Beere will be seen in America in a new piece, to be written for her by W. S. Gilbert."

It is now generally known that the International Managers' Agency of Charles Abud and Marcus Mayer has been dissolved. Mr. Mayer will continue the business with Mr. Levenstan as his London partner.

"Mr. Levenstan," said Mr. Mayer, "is more like an American manager than all the rest of the English managers put together."

DOROTHY LUNDT ON ORCHESTRAS.

Boston Transcript.

I am glad to see that the leading New York dramatic journal taking the initiative in the matter, we are likely to have a measure of improvement in the work of our theatre orchestras. If anything would, in the popular phrase, drive a man to drink, it is assuredly the wretched stuff to which, in the average theatre, he is unsparingly subjected for many minutes of his sojourn there. The fault, as in so many like instances, doubtless lies but slightly with the orchestras and their leaders, and though heavily, not entirely with managerial parsimony; but most of all with that fatal American spirit of *laissez faire*, which has to be aroused by outside suggestion to the fact that its good nature is being imposed upon. The reform cannot come too soon; and the public owes a debt of gratitude to the enterprise that has set it in motion.

A brief history of the theatre orchestras of Boston would be very amusing reading. When it is written there must not be omitted from it the story of that night when a curtain was rung up, rather suddenly, at the Museum, when the orchestra was in the midst of a potpourri of national airs. One of the flute players—I think it was Rumetti—being rather deaf, did not hear the signal; and the audience had the unspeakable delight of seeing a scene full of sentimental melancholy, in a moonlit Swiss glen, acted to the inspiring music of "Yankee Doodle," "tootled" forth, as dear Mulvaney would say, by one shrill, solitary flute.

THE USHER.

Managers and others that send telegrams to THE MIRROR for publication should bear in mind that such messages, to insure insertion in the current issue, must arrive before 11 P. M. on Monday.

Last week, and for several weeks past, batches of such telegrams have been delivered on Tuesday morning—of course, too late for use.

THE MIRROR's last forms are sent to press shortly after midnight, the pages being held open for the criticisms of the Monday night openings.

Philip Hubert says in the *Epoch* that he has known but one veral dramatic critic in the course of the last twenty years, and that that man has sunk from a post on one of the leading dailies "to the work of collecting green-room scandals for a prurient weekly record of salacious gossip."

Subtracting, of course, the small group of disreputable "strikers" that hang about the outskirts of journalism and the stage, subsisting by divers devious devices well known to professionals, the record of metropolitan dramatic criticdom has been comparatively clean—particularly during the last five years or so.

The dishonest critical rats have either been trapped, exposed, or driven into their holes, and the discreditable practices of the reckless days agone are well nigh obsolete.

Blackmail and paid puffery are now relegated to the limbo of the cheapest and nastiest sheets, whose victims are the timorous and weak-kneed.

But inside of twenty years, although Mr. Hubert doesn't seem to know it, money was paid regularly by at least one manager in this city to the dramatic representatives of three leading dailies. Their names were down on the salary list, and they made no bones about demanding and taking tribute wherever and whenever tribute was to be levied.

A circumstantial account of that period and the practices then in vogue would show the great improvement that has been made in the direction of honest criticism in this city.

The members of the Musical Leaders' Association have separated and gone their several ways to fulfil their engagements, but the good work they have set out to accomplish will not languish meanwhile.

A campaign of moral suasion has been determined on and will be prosecuted with enthusiasm in every direction. The leaders hope that by the time they assemble in New York again much practical progress will have been made.

THE MIRROR intends to follow up the subject of reform in the theatre orchestra. Reports will be published from time to time on the condition of the orchestras here and elsewhere, and before it finishes the managers will not be able to plead ignorance of the improvements required as an excuse to continue the present wretched system.

The press is unanimously on the side of the leaders, and it is only a question of time when they will achieve their laudable purpose.

Sylvester Franklin Wilson, now in the Tombs, charged with abduction, has addressed a letter to this paper, in which he says, "I appeal to THE MIRROR for a hearing in my behalf, which has been denied me by the cowardly daily press of New York."

Wilson was at one time a manager; I presume that is his reason for asking a theatrical journal to take up his case.

When he is tried he will get the hearing he desires. It is not the place of the press to usurp the functions of the criminal court.

If he is able to prove his innocence of the heinous crime of which he is accused, and if he is able to establish the falsity of the very unsavory records of his career furnished by several of the daily newspapers, he will then have justified the active partizanship of Citizen Train and have a claim to sympathy and respect.

At present his character is in the scales, and until he has purged himself of suspicion he is not entitled to what he asks at the hands of THE MIRROR.

HAMMERSTEIN HAS THE RIGHTS.

Oscar Hammerstein was in a caustic mood the other day when he spoke to a MIRROR reporter.

"I am the owner of the American rights to Mascagni's Cavalleria Rusticana for the English and German languages. Henry E. Abbey has the Italian rights.

"Rudolph Aronson, of the Casino, has been announcing that he had the rights to the opera which I have. What was his idea in doing so? He is wrong.

"Edmund Gerson went to Italy about two months ago, and managed to have a copy made of the orchestration. He returned to this country and offered it to a number of New York managers, but they refused it. I learn, however, that Gerson has sent it to T. F. Kelly and Gustave Hinrich, of the Grand Opera House, Philadelphia. They 'accepted' it and paid $300.

"They knew very well that they couldn't secure the rights of Cavalleria Rusticana for $300. No responsible manager would do such a thing. It is a dead-beat business. I have decided to go to law and enjoin them, as they have advertised to produce it in a few weeks."

"What do you intend to do with the opera, Mr. Hammerstein?" asked the reporter.

"I shall open my new Manhattan Opera House with it in the Winter."

THE MIRROR has good authority to say that, in all probability, Anton Seidl will be the leader of the orchestra at the Manhattan Opera House.

ROBIN HOOD AT THE STANDARD.

Robin Hood, the comic opera by De Koven and Smith, which had a run in London last season, will be produced at the Standard Theatre on Sept. 28 by the Bostonians.

The Bostonians is one of the best known operatic organizations in the country. It has a high standing. Among the singers to appear with the company this year are Jessie Bartlett Davis, Louise Van Dyke, Josephine Bartlett, Caroline Hamilton, the new prima donna; H. C. Barnabee, W. H. Macdonald, Tom Karl, Edwin W. Hoff and Eugene Cowles.

John Nash will have charge of the stage direction, and a large chorus and orchestra will be carried.

A. C. WHEELER'S PLAY.

"Jack Royal," said A. C. Wheeler ("Nym Crinkle") to a representative of THE MIRROR, "is a military drama without a war. Its action does not go out of New York city. Properly it is a romantic local melodrama, built expressly for Harry Lacy, whose measurement I took in The Still Alarm.

"The hero is a West Point man, who comes into full action during the riots of '63, his regiment arriving at the crisis.

"It is in six tableaux. The three big series are the first, in the Kennedge Tunnel, Manhattanville, where a gang of men endeavor to get away with the superintendent of the iron works, where he has been placed by the United States Government to superintend the contract of the first Bessemer steel plates ever made in America for twelve new monitors.

"It is the purpose of the conspiracy to prevent the casting of these plates. The superintendent is trapped to the tunnel, but extricates himself by a *coup d'état* that is striking and original.

"Another scene is in the Manhattan forges, where they are assailed by a mob. The superintendent is suddenly transformed into a military officer and his workmen into a battalion of United States soldiers.

"The last act is the scene of the draft riots. The villains of the piece have not only the heroine but the entire city at their mercy, as there are no troops. At the height of the trouble, the Ninety-second returns with Jack Royal in command."

"Mechanical effects?"

"Two or three, but they will not be advertised in any way. Mr. Lacy does not wish to base the merits of the piece on its adjuncts."

"Harry Lacy has bought the play outright, has he not?"

"Yes. I sold it to him outright. I will have no royalties, no risks. Jack Royal will open its season in Philadelphia at the Park Theatre on Sept. 28. It has been booked already for twenty weeks.

GOSSIP OF THE TOWN.

MARIE TEMPEST is on the ocean, bound for this port.

GEORGE C. TYLER has left town, in advance of James O'Neill.

CAPTAIN ALFRED THOMPSON has rewritten Dorothy's Dilemma.

W. E. GORMAN is negotiating for several novelties to be introduced in the second act of Kidnapped.

W. J. MCGEE, late of the Out of Sight company, has been engaged by Ezra Kendall for A Pair of Kids.

M. E. CREEGAN has been engaged for the Will o' the Wisp.

EMMA WHITINGHAM, the soubrette, has just returned from Europe.

L. MAURICE, the musical director, will conduct the orchestra of the Will o' the Wisp company.

EDWIN BETHEL left the Edgar Selden company without notice and signed with N. S. Wood.

ARIZONA JOE and company will open in Europe next season. They will give a performance not dissimilar to Buffalo Bill's.

ANNIE IRELAND, Florence Bayard, and Frank DeVernon have signed with Lillian Rowley.

MAUDE GRANGER this season will act in Inherited, Gabriel, by Ettie Henderson and Mathilde Estvan, and in Claire and The Forge Master, arranged by Ettie Henderson.

BELLE STACY wears several "fetching" gowns in the production of Muggs' Landing. We are told that they were made by Chamberlin, who is of Boston. Miss Stacy makes seven changes during the performance, never appearing twice in the same dress. This is a brilliant addition to the annals of American histrionism. Carrie Lamont is also a member of this company. Last year she was with Cigale, but she says that she is better suited now. Whether or not suited means she has more "fetching" gowns, we know not.

A series of extra Wednesday matinees of The Dancing Girl will begin on Wednesday. Official information is that the theatre has been packed to the doors every night.

ROSE SCHWICK, a Parisian *danseuse*, has been engaged to play the part of Frivolini in La Cigale at the Garden Theatre.

ELEANOR CARY has been engaged for the title role in the second Niobe company, which will start out shortly.

KATE PURSELL, who is reported to be playing to S. R. O. in the New Waverly, Worcester, in her popular drama, The Queen of the Plains, will open her regular season on Sept. 25 at Norfolk, Va., for a Southern tour.

THE new farce-comedy, Boys and Girls, by John J. McNally, of the Boston *Herald*, author of A Straight Tip, will be produced in New York at the Park Theatre on Sept. 21. The piece treats in a satirical way the fad of athleticism, and for that purpose Messrs. Rich and Harris have engaged the Leopolds, the European comic athletes, to represent that feature. The company will be headed by the Irwin Sisters, Wood and Shepard, the comedians, and Ignatio Martinetti.

J. W. HUDSON is the New York representative of the Col. Millikan Opera company.

THE AMERICAN GIRL is the name of the comedy-drama by Grattan Donnelly written for Lillian Rowley. H. B. Mahn, the manager of Miss Rowley, says that it is a continuation of realisms and surprises, void of any unnatural absurdities.

THE Chestnut Street Theatre, Philadelphia, remodeled and adorned, was opened for the season last Saturday. The new improvements make the theatre one of the handsomest in the city. The work has been in progress during the entire Summer under Manager J. Frederick Zimmerman's supervision. The walls and dome have been frescoed throughout by a blending of two delicate tints—old ivory and a delicate shade of pink. The old proscenium boxes have been removed and others of more modern pattern put in their places. The chairs and draperies are of terra-cotta plush. The house is lighted throughout by electricity.

A DRESS rehearsal of Hoyt and Thomas' A Hole in the Ground took place at Poughkeepsie on Sunday night. The co. began its tour last night at that place. Alexander Spencer is the musical director, and pretty Dottie Neville is in the cast.

HARRY BURNSIDE will not go with The Great Metropolis, as previously announced, but with The Private Secretary. He is to play the part of Harry Marsland.

THIS advertisement figures in a London newspaper: "To sell, a piano of superior quality. A baron has played on it for many years." What an opportunity for some of our Anglomaniacs!

OLIVE MUSIN, the violinist, and his company will arrive from Europe by the French steamer, *La Bretagne*, on Oct. 12. His tour will begin the following week at the Brooklyn Academy of Music.

THE new Lyceum Theatre at Cleveland was opened for the season on Aug. 29. The theatre has been renovated throughout by the new lessees, Brady and Garwood, and especial attention has been given to the dressing-rooms. Paul Kauvar was the opening attraction.

THE troubles of The Khedive have begun. On Friday night the members of the orchestra struck work because they had not received their pay. Manager Edwards had to do the best he could with the first violin player as leader and a "scratch" orchestra, hastily procured.

H. S. TAYLOR says that the business he is doing at his theatrical exchange on Twenty-eighth Street is three times as large as when he was located on Fourteenth Street several years ago. He has added to his list of theatres the Chicago Opera House, the new Opera Houses at Decorah, Ia., and Winchester, Ky. He is booking for Blue Jeans and the Aronsons' Opera company, and booking the routes for a dozen others. He has rented offices to Harry B. Mahn, manager of The American Girl; E. Sturtevant, who does a general theatrical transfer business; De Shetley and Leath, managers of the new Alone in London, to Leonard Grover, who will send out The Wolves of New York, and to J. H. Haverly.

ADAH STERLING, of Chicago, has been secured by C. A. Shaw, of Boston, for his new Muggs' Landing company. She was selected from over two hundred applications. The success of this company, we are assured, is emphatic. Business has been large, and managers' requests to "come back again" have been frequent.

THOSE blonde-headed girls with rainbow garments and those jack-knife shaped men with lantern jaws and long raven hair—where are they now, who so short a while ago disported on Broadway? And the road answers: "Here!"

AND now it is gleaned that Agnes Huntington will not lease the London theatre that George Edwardes is building. Mr. Edwardes wanted to have $175,000 advanced to him instead of a guarantee of a seven years' lease, which had been agreed upon. Miss Huntington and Marcus Mayer did not see it in the same light. It is now on the carpet that Miss Huntington will have another theatre built for her, which will be all her own.

A comic opera company has been incorporated in Jersey City. The names of James W. Montgomery, James Langley, James Fielding and E. S. Taylor appear in the papers filed in the clerk's office in Jersey City. The name is the Montgomery Comic Opera Company.

HARRY PEPPER opened his studio for voice culture on Sept. 1. Mr. Pepper sang during the Summer at the Hotel Kaaterskill, the West End at Long Branch, and at Long Beach and Orient Point, L. I.

We have received information that the Glenwood Gardens at Peak's Island, Me., have not been doing a good business during the Summer season, despite newspaper reports to the contrary, and Manager Knowlton, who leases it, has much pecuniary trouble with his employés. He was forced into bankruptcy last season, and this season has been worse than before.

J. H. DOUGHERTY, Esq., has severed his connection with A Soap Bubble company, which he has managed for four years.

LEAVITT'S new Windsor Theatre, Chicago, has opened its season with a bang—such is the word sent. The President was followed by Hands Across the Sea. The Patrol is said to be doing a large business, and A Dark Secret is to follow.

VIRGINIA HARNED, Julia Arthur, Jennie Dunbar—three girls who have advanced within the last week on the ladder of metropolitan reputation.

MYRON B. RICE, who has been cashier of the Manhattan Beach Hotel, L. I., all Summer, will join Reed and Colbert in Hoss and Hoss at Cleveland, on Sept. 9, as representative for Matthews and Smythe, the managers of the company.

IT is going the rounds that the contracts are all signed, and that John Stetson will manage Mrs. James Brown Potter on a professional trip of America this season.

C. W. CURRIER, the present lessee and manager of the Opera House at Amesbury, Mass., is the only person now connected with the management of that theatre. A statement to the contrary has appeared.

DANIEL FROHMAN has gone to Chicago to join his stock company, which opened there on Monday.

THE war play by Messrs. Pitou and Alfriend will be staged in this city about Nov. 1. A few weeks later it will be presented by another company in Boston. Alice Fischer has been engaged to play the part of Madge Handford, which is said to be a strong character part. We are given to understand that Edith Fairfax, the leading female part, to be played by Henrietta Lander, is at once tragic, emotional, intense, romantic and tender. Miss Lander should certainly have a fair chance to exhibit her histrionic metal.

RUDOLPH ARONSON will give a donkey matinee on Saturday at the Casino. That means that a prize will be given to the child in the audience who draws the best picture of a donkey. Ali Baba, the theatrical donkey in Indigo, will serve as a model.

E. S. WILLARD was in a box on the second night of Henry Arthur Jones' Dancing Girl at the Lyceum.

MARION MANOLA, on Thursday, signed a contract with Harry Askin, manager of the Tar and the Tartar, by which she will sing the part of Farina, the Morocco professional beauty, in The Tar and the Tartar. New songs and dialogues will be introduced for her benefit. She will enter the cast at Newark, N. J., on Sept. 21.

GRACE GOLDEN sang a valse song from Brother Jonathan at a Sunday evening concert given by Ernest Neyer's orchestra at the West End Hotel, Long Branch, on Aug. 30.

GEORGE H. ADAMS' eldest child, Ernest, has been in delicate health the last year. He is slowly recovering his health at Atlantic City. Mrs. Adams has been obliged to decline several offers for her little daughters, Tonina and Lily, on that account. She will move to Philadelphia for the Winter. Mr. Adams is with The Devil's Auction company as leading comedian.

LAURA ROSENFELD, of the firm of theatrical typewriters, is annoyed because a woman who looks like her, who is in fact a "double," has been to various box offices and asked for complimentary seats, claiming to be Mrs. Rosenfeld.

WHEN The Louisianians was written a minuet to be danced by eight couples was arranged to be introduced at the beginning of the second act. It was not danced when the drama was given a special afternoon performance at the Madison Square Theatre last Spring, but Robert Mantell, who has bought the play, has decided to dance it, following the example of Richard Mansfield in Don Juan.

CAMILLE TOWNSEND has returned from Europe. She brings with her a beautiful wardrobe. Miss Townsend's company will open at Wilmington, Del., on Sept. 15 in this repertoire: Frou-Frou, Molière, East Lynne, Satan in Paris, and David Garrick. She will play the part of David Garrick herself, by way of innovation.

A sweet yet strong personality, an intelligence that comprehends every phase of the character she portrays and every subtle meaning in the lines she speaks, a voice now soft and gentle, now strong and commanding, now thrilling or triumphant, the winsomeness of a girl, the poise and dignity of a woman—these belong to Marie Hubert Frohman. With these, the artistic, acting temperament without which all the brains in the world cannot make an actor, the human sympathy that makes the voice instinctively vibrate with the passion of the words she utters, the magnetic, undefined something that pierces others' hearts and makes them cry "This—this is nature!" these, too, are Marie Hubert Frohman's. After all, what matters it what the setting may be—one such interesting, unique figure as Marguerite, The Witch, with her dumb appeal to all true hearts and minds, be they those of pure young girl or cynical, hardened man—one such study in the nature that makes all the world akin—one moment of the touch that makes us forget self, and think only of the mimic life, for the time, all real—one such gem is worth oceans and oceans, tons and tons of the rubbish that infests the drama and literature of the day.—*Lowell, Mass., "Citizen," April 3, 1891.*

THE HANDGLASS.

THE DIFFERENCE.

Sings a Summer Maiden,
Bobbin, merrier,
Dancing with the wavelets,
Prettier
Seems the merry maiden's
Dazzling eyes of jet
Upon provocation
When
her
hose
gets
wet!
Sings the Winter Maiden,
Robe *draggle'd*,
Jewels all a-glitter,
Violet bouquet;
Note her haughty carriage,
Like a thoroughbred,
"Tho' a cold nor'wester
Makes
her
nose
get
red!

♦ ♦ ♦

VIOLA GILLE has a new play called The Wonder. What can be the theme? Probably a Summer hotel where the men are in the majority.

♦ ♦ ♦

"THAT Miss Dan-it looks like a bright girl."

"Yes; he wears seven-dollars-and-fifty cents worth of those stones in that first act."

♦ ♦ ♦

CARMENCITA'S managers have begun to announce her "farewell" engagements so we may confidently expect to have her with us for several years to come.

♦ ♦ ♦

WHO SHE WAS.

OLD GENTLEMAN.—"Who is that ethereal looking blonde over there on the piazza? She looks too fair and young for this cruel world."

YOUNG GENTLEMAN.—"She's Miss Clinchem, a specialty artist from the Bowery."

OLD GENTLEMAN.—"How interesting! A vocalist, I presume?"

YOUNG GENTLEMAN.—"Well—eh—not exactly. She's the woman with the iron jaw. Lifts three hundred and fifty pounds with her teeth."

♦ ♦ ♦

ELSIE DE WOLFE, the once-amateur, hardly evinces the right spirit in entering the profession. She announces that she has only eight dresses, and they are plain, made at that.

♦ ♦ ♦

AT THE BEACH.

MISS DE STARKE (*emerging from the surf*).—"I've just done some of the best emotional acting of my life."

MISS DOWNSWIM.—"How so?"

MISS DE STARKE.—"Why, I've been smiling at Manager Paybills for the last fifteen minutes with a crab fastened on my toe."

♦ ♦ ♦

SOMETHING NEW IN THE REALISTIC LINE.

The realistic playwright has a new idea found
For a scene down in the coal mine underneath the ground;
The men will work by torchlight, with axes bright and keen,
And all the auditorium will smell of kerosene.

♦ ♦ ♦

SAYS the *Amusement Gazette*: "The warm weather of the past week has turned the faces of many of the Lenox cottages to the seashore." Not when they're coming out of the surf!"

♦ ♦ ♦

THE *Saturday Review* says that Bronson Howard's Henrietta was entirely "too American" for the Londoners. And that's just the trouble with the plays they send us. Too awfully English for any use, you know.

♦ ♦ ♦

THERE is a new farce-comedy called In Your Mind, and in it the hero remarks, "I'm worth $50,000 in my mind, and if I lose my mind I'm broke."

♦ ♦ ♦

AT THE HOTEL.

JAGLETS.—"Why is Staggeract treating everybody so recklessly?"

WAGLETS.—"A man from the country mistook him for an eminent statesman."

♦ ♦ ♦

You may not know it, but they call John Haverly the "Original Managerial Napoleon" now.

♦ ♦ ♦

"I saw Taggs down at the seaside yesterday, with that pretty typewriter of his."

"Yes! Clever fellow Taggs. He's the author of 'How to be Happy, though Married.'"

♦ ♦ ♦

MRS. POTTER angrily denies that she is going to marry Kyrle Bellew. All her affections at present are centred on a little Japanese dog presented to her by a gentleman in Yokohama.

♦ ♦ ♦

HIS SPECIALTY.

ASKUM.—"I never knew Jaglets was an athlete; what's his line?"

TELLUM.—"Bar exercise."

♦ ♦ ♦

MRS. POTTER also says that "the people in Japan seem very happy and are always laughing." That's because they have no comic papers.

♦ ♦ ♦

GLADYS.—"Don't you like Welsh rarebit?"

MAUDE.—"No, I don't care for any kind of game."

♦ ♦ ♦

THE newspapers are all on "Harry" Dixey now. He is right in it with Dave Belasco, Bob Mantell, Herb Kelcey, and the rest of the boys.

♦ ♦ ♦

ONE of the saddest sights in the world is to see a man trying to reach down the back of his neck for a collar button that has slipped into one of the recesses of his shoulder blades, but there is one sight sadder than that. Just one! That is to see a Brooklyn open-air amateur dancing around the wet grass under a Chinese lantern, and making love to a leading lady in rubbers who is trying to dodge a frog about the grass-grown stage.

♦ ♦ ♦

IN THE BATHING PAVILION.

WINGETTS.—"What is Wavoff cheering that way for? He acts as if he hadn't all his buttons!"

FOOTLIGHTS.—"He's just got a bathing suit that has!"

MRS. KENDAL.

Mrs. Kendal, whose portrait is presented on our front page this week, is almost as well known in this country as in England. Some years ago Mr. and Mrs. Kendal opened the Court Theatre, in London, and they have been prime favorites with the English public ever since.

The social position of Mrs. Kendal is an enviable one, and her estimable character has made her beloved by a host of friends in and out of the profession.

One of her noteworthy successes was as Dora in Sardou's play of that name.

Mrs. Kendal made her American début at the former Fifth Avenue Theatre, New York, as Susan Hartley in A Scrap of Paper, on Oct. 7, 1889. The brilliant and critical audience in attendance on that occasion were charmed with her personality and the cleverness of her histrionic work. She subsequently appeared in The Squire, The Queen's Shilling, The Iron Master, and Impulse.

Mr. and Mrs. Kendal also presented two new plays during their first American tour—The Weaker Sex, by A. W. Pinero, and The White Lie, by Sydney Grundy. After a month's stay at the Fifth Avenue, Mr. and Mrs. Kendal filled equally profitable engagements at Philadelphia, Washington, Brooklyn, Boston, Chicago, and other large cities.

The tour proved so profitable that Daniel Frohman arranged for the return of Mr. and Mrs. Kendal to this country during 1890-91, and they are also to tour the country under his management during the present season.

TRUE STORY OF THE KHEDIVE.

The Imperial Opera company, which has been presenting The Khedive, at Niblo's, is no more. Various stories of the causes of its troubles and ultimate death have been given. They vary, and none of them are complete and correct. Here are the details, as obtained by THE MIRROR:

Manager Edwards engaged the company, representing that he had $5,000 in bank, contributed by a New Orleans syndicate. Louis Rice was the president of the syndicate, and Edward Vialet, a rich citizen of New Orleans, belonged to it. In point of fact, $1,700 was contributed. This sum was exhausted before salary day. The production was a flat failure, and no money to speak of came in through the box-office. Last Tuesday a majority of the chorus was paid. On Wednesday night the principals were paid for salary due for the first three nights of the engagement, except Ferris Hartman and Albert Krause, the musical director, who received nothing.

On Thursday the ten "extra" musicians struck. On Friday Mr. Krausse refused to conduct unless he received his salary. Whereupon Mr. Edwards said that he hadn't any money; but if Mr. Krausse would continue, everything would be satisfactory.

By this time the company became suspicious. Mr. Edwards, it was ascertained, had borrowed money from E. G. Gilmore, and Mr. Gilmore was getting it back out of the receipts.

On Saturday, before the matinee, Mr. Edwards, when pressed for information, said that he had no money to pay salaries. R. F. Rochester, the comedian, then said that he would not act unless Mr. Edwards would agree to deposit the salaries of the chorus and of himself, to be paid when due, in the box-office. Mr. Edwards was unable to do this as, he said, the syndicate had refused to subscribe more funds in consequence of the slating given the opera by the New York press.

Bettina Gerard, John Raffael and Lotta Gulman refused to appear on hearing this. Mr. Edwards proposed to offer notes on Mr. Gilmore, payable on sight, but as Mr. Gilmore said he would not sign them, this scheme fell to the ground.

A telegram received from the New Orleans representative of the syndicate read: "Syndicate out of town. No money on hand." That settled matters. Mr. Edwards' card house of bright expectancy fell flat as a pancake.

A member of the company said to a MIRROR reporter: "Mr. Edwards said to each and every member of the company, before engaging them, that he had enough money to stand four weeks of loss. He said what was not true. He deserves censure."

WHY SHE LEFT THE MERCHANT.

Beatrice Moreland in conversation with a MIRROR reporter, had the following to say of the illness that compelled her to resign her engagement as leading lady of The Merchant company:

"During the rehearsals I contracted a severe cold, that seemed to affect my voice. I immediately placed myself under the care of Dr. Holbrook Curtis, who hoped to relieve me before the company should leave town.

"The opening night, however, I did not feel so bad, and according to the management and press, I made a most flattering success. Tuesday night came. I could scarcely speak—only in whispers—and Dr. Curtiss ordered me to resign. I sent my resignation to Mr. McDonough, who in a letter to me, stated he regretted sincerely my leaving.

Fortune does not seem to have deserted me entirely, for I join Rose Coghlan—whose leading lady I was last season—next week in Boston."

PROFESSIONAL DOINGS.

MABEL ATCHESON made her début only a few years ago, but the reputation she has attained is already considerable. Miss Atcheson, whose portrait we publish, was born at Lafayette, Ind., and is the granddaughter of the late John Bird. During the season of 1887-88 she was engaged by Mills and Barton on their Lost in New York company, and made a hit as the blind woman at the Bijou Theatre. She has a good soprano voice, which at one time almost induced her to accept an engagement in comic opera. In 1889 Miss Atcheson's health broke down under the strain of hard work, and she rested for over a year. One of the most successful of her characterizations was that of Mrs. Errol ('Dearest') in Little Lord Fauntleroy. Mrs. Hewlett and her daughter, of Philadelphia, were so pleased with her work in this character during a Chicago engagement, that they presented her with a gold watch as a souvenir. Miss Atcheson returned from her vacation at Atlantic City in the best of health, and has signed for the present season to act the part of Miss Gale in Abraham Lincoln.

AGNES HUNTINGTON is on the ocean, bound for this city.

ARTHUR JULES GOODMAN has completed a life like read of Richard Mansfield.

REHEARSALS of She Stoops to Conquer are in progress at the Union Square Theatre by Stuart Robson and his company.

A PROFESSIONAL matinee of Niobe will be given soon.

EVA MOUNTFORD'S tour in her version of East Lynne will begin at the People's Theatre, next week.

THE *Amusement Gazette* in its new dress of type and improved make-up is more attractive than ever. It is a useful compendium, the record of casts being especially valuable.

COL. MILLIKEN'S Opera company closed season at Worcester, Mass., last Saturday night. Colonel Milliken states that the cause of the early dissolution was the failure of his backer and partner to furnish the funds necessary to keep the organization out. The members of the company returned to town on Monday.

AUGUSTUS STEKER has been engaged by Charles Frohman for the production of Thermidor at Proctor's Twenty-third Street Theatre.

WILLIAM MCGEOCH has signed with Gray and Stephens' company.

FLORENCE WALLACE has left the Irish Visitors company and will join Baker's Opera company.

MARY HAMPTON writes that THE MIRROR recently erroneously referred to her as May Hampton. The advocates of reform in school teachers' given names from Libbie and Mamie, etc., to their proper forms will be pleased to learn that some of the women of the stage share the same views. There are too many diminutives used in professional nomenclature.

LOUISE DICKSON BUCKLEY will give her first lecture on the South Sea Islands at Amityville, L. I., on Wednesday evening. She will be heard at Babylon on the night following and is due at Willimantic on Sept. 18. Olive Buckley will assist in the entertainment with a choice selection of poetic recitals.

MARA DAVIS, who formerly sang in light opera, has signed with the Mattie Vickers company for this season.

DORÉ DAVIDSON was taken seriously ill during the engagement of My Jack at the Amphion Theatre, Brooklyn, and had to return to his home in New York, on Saturday night.

GEORGE GRANGER, advance agent, has left A Cold Day company.

JULES KUSEL is the new advance agent of The Runaway Wife company, succeeding Jo. Dillon and E. E. Rume.

BASIL MONK has resigned from Pearl Eytinge's company. Davenport Rebus is the latest leading man engaged.

ROSINA VOKES is expected here from Europe on Friday. While away she bought two one act plays in addition to those mentioned by Cecil Clay in a MIRROR interview last Spring.

EDWARD WARREN, late leading man of the late Eva Mann-Hamilton company, has already received three offers.

S. G. PRATT'S Allegory of the War in Song was so successful last Spring that the Grant Monument Association have decided to repeat the entertainment at the Madison Square Garden Amphitheatre on Oct. 2 and 3. There will be a chorus of 1,200 singers, including 200 school children.

CORINNE began rehearsing in Carmen Up to Date at Horticultural Hall, Philadelphia, on Tuesday of last week.

A FINE silk balloon, intended to float over theatres and advertise A Breezy Time company, whose name was painted thereon in large letters, encountered a decidedly breezy time at its first inflation. It occurred in Warren, O. It pulled a gang of men and boys out into a back lot, broke away from them, and left for parts unknown in the region of Hudson's Bay.

PEARL EYTINGE, in her own drama called Vivien, will make her début as a star in New York during this month. Her coming venture is the work of over a year's preparation. The action of the play is laid partly in Paris, partly in America. The costumes to be worn by Miss Eytinge are said to be rich in texture and design. Vivien has been booked for a tour covering the principal cities of this country and Canada.

HORACE WALL, business manager of Harry Lacy, denies the *Morning Advertiser's* statement that Mr. Lacy cast an evil spell over George Fawcett, his successor in The Still Alarm, which resulted in Mr. Fawcett becoming so "rattled" that he managed to cut his hand. The statement was too absurd to require a denial.

TROUBLE has been brewing behind The Black Masque. During the past week the cast acted on the commonwealth plan. It is understood that this week William Muldoon shoulders the responsibility. It is expected that the "romantic carnival" will go to Brooklyn and then come to the Grand Opera House in this city. Then what?

SARAH BERNHARDT arrived in San Francisco last Saturday from Australia on the steamer *Mariposa*. She was met by her son, Maurice, and his wife.

IT is reported that John L. Sullivan proved a failure in Sydney, Australia, and that his only success thus far was in knocking out three hoodlums in as many seconds.

AUGUSTUS DALY has bought the new Gymnase comedy, Madame Agnes.

HENRY W. STEVENS, an old time actor, and Thomas T. Hayden, a member of the Gilbert Amateur Dramatic Society of Brooklyn, are about to open a saloon in Brooklyn. The capital necessary is the outcome of a recent benefit.

MARIE TEMPEST arrived last Saturday on the *Kaiser Wilhelm II*. William Florence and Howard Paul came by the same steamer.

SIDNEY MACKAYE gave a dinner to Henry Irving in London last Saturday. Several prominent Americans were present, including Charles A. Dana, Chauncey M. Depew, Tom Ochiltree, General Wilson, Creighton Webb, and Senator Higgins.

IT is not true that John E. Kellerd has been engaged for Abraham Lincoln in the forthcoming production of that play. Strong inducements have been held out to Mr. Kellerd to do so, but he has declined on principle. Mr. Kellerd, as yet, has made no engagements for this season.

WILLIAM DESHELDY in his new Alone in London will open his season about Sept. 28—in all probability at one of the New York theatres, negotiations to that end now being in order. Steve Leach, his manager, informs THE MIRROR that the piece has been entirely rewritten and revised. Several important changes have been made that will lend additional interest to it. New music has been composed, a car-load of new scenery provided, and a new and carefully chosen company engaged in order that the new Alone in London shall have every advantage of equipment. Elegant pictorial printing has been gotten out also. Mr. De Shelby will be prominently identified with the production, and Mr. Leach will have the management. Every endeavor will be made to make the production worthy of liberal patronage.

MILTON NOBLES' new play, A Son of Thespis, deals with the fortunes of a young actor who in 1804 is the leading man of a New York theatre. He is recently married to the daughter of a banker. The bank is connived at through the scheming of the junior partner, whose suit has been rejected by the senior's daughter. The actor, who has temporarily left the stage and has been filling the position of secretary to the banker, is accused of forgery. His guilt appears so apparent that even his wife doubts him, so, crushed and humiliated, he enters the army under an assumed name. Eighteen years pass. The actor is next seen as the "Palmy Day Tragedian." This character is of the serio-comic order which made Mr. Nobles' reputation, and which was outlined in some sketches he contributed to THE MIRROR. A daughter is born to the actor shortly after his departure, and the wife remains true to the memory of her husband. A meeting and reconciliation are finally brought about.

WEST AND SABEL publish a card stating that they do not misrepresent, as claimed, and would not consider it beneficial to be so misrepresented in claiming, their stock company to be stronger than any of Daniel Frohman's road companies. They say that what they do announce and advertise are simply the facts that their play, The Old, Old Story, was played at the New York Lyceum Theatre, and was an unqualified success.

THE reason that Isabel Annesley did not go on tour in the cast of Darlington's Widow is that she sprained her ankle. As she was leaving her apartment she fell down stairs. She is now confined to her bed, and will be unable to leave it for several weeks. Miss Annesley writes that she will resume her part as soon as she is recovered.

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Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, near Broadway.

BILL NYE'S PLAY.

Bill Nye's play, The Cadi, was produced at the Opera House, New Bedford, Mass., last Saturday night. Our correspondent in that city writes:

A large number of persons witnessed the performance and received the play with applause.

The comedy is in three acts and the scene is laid at Owl Creek, Wyoming, where at one time the author resided. He was then editor, postmaster and justice of the peace all rolled into one. In the last act the scene changes to New York city. At Owl Creek are seen the interiors of the court-room and post-office, which are divided by a thin partition only.

The Cadi is also chairman of the local school board, and a young lady—Helen French, by name—applies to him for the post of teacher. After an examination by the Cadi, which provokes much laughter, Miss French is appointed and enters on her duties. Then a young English girl takes refuge with the Cadi from the pursuit of the Mormon elders. The Cadi decides to send her to New York, but cannot raise the necessary funds until he fines another prisoner.

In his editorial capacity The Cadi is always in trouble. People keep calling, asking an explanation as to the policy of the paper. The Cadi is also negotiating for a consulate in Turkey.

The love interest begins in the second act when Croupy woos the postmistress. Later a series of laughable incidents takes place. Smith tries to rob the judge and is robbed himself instead; the postmastership is received from Washington; the fair teacher is arrested for carrying concealed weapons. Then complications arise in the post-office. A money-order is presented for payment, but the judge has used the money and the clerk has to keep the holder of the order busy with endless demands for proper identification. The holder finally gets impatient and is arrested for disorderly conduct. His fine pays his order.

In the last act Croupy is in his handsome flat in New York making preparations to receive The Cadi before the latter leaves for Turkey. All his old friends from Owl Creek are on hand to bid him farewell. The Cadi arrives weighted down with bundles. There is general merrymaking, and after The Cadi has blessed everybody the curtain falls.

There is no plot, but there is plenty of fun in the piece. Thomas Q. Seabrooke and Jennie Goldthwaite were warmly applauded. Minnie Dupree made a hit as Croupy, and Lizzie Hudson-Collier was effective as the postmistress. Lionel Bland did credit to the role of Trafalgar Flitt. Mr. Seabrooke was made up as Bill Nye, and achieved a distinct success in the part of The Cadi.

MATTERS OF FACT.

The Burlew Opera House at Charleston, W. Va., will be ready to open season about Nov. 1, and a first-class attraction is wanted.

Margaret Mather, under the management of Otis Skinner, will present this season the following plays: Medea, Nance Oldfield, Romeo and Juliet, Leah the Forsaken, Lady of Lyons, The Honeymoon, The Violin Maker and Joan of Arc.

J. Morgan Frierson, manager of the Opera House, Columbia, Tenn., wishes to book a few first class attractions for the last half of the season.

Harry Pepper's vocal studio opened on Sept. 1. Mr. Pepper will continue his successful ballad concerts during the season at Hardman Hall. The first one will be given on Oct. 15.

Marie Atchison has been engaged to play Miss Vale in Abraham Lincoln.

Oscar Eagle will play General Haverill in Shenandoah this season.

Florence Bindley is receiving as many as ten encores a performance for her singing of "I'll Never Do It Again."

Henry C. Tryon, the scenic artist, who is at present sketching in the White Mountains, will be prepared to undertake theatrical work about Oct. 15.

H. J. Gamble, manager of the Opera House, Monongahela City, Pa., desires a few good attractions to fill some open dates.

Imre Kiralfy will negotiate with managers for the production of all of his successful plays with scenery, costumes and accessories.

C. Brunaeus will take out the original French version of Roger La Honte this season. Arthur Forrest will be seen in the character of Roger Larocque and Mr. Brunaeus will play the part of Lucien. New scenery and elaborate printing have been carefully prepared for this production, which will, no doubt, be one of the attractive companies on the road. Managers desiring time should address C. Brunaeus according to the route, or in care of Frohman's Exchange, 49 West Twenty-eighth Street.

MR. IMRE KIRALFY

informs managers that in addition to his present American arrangements he will produce his great historical equity representation of

VENICE, THE BRIDE OF THE SEA,

a realistic representation of mid-to mid-most Venice, at the

OLYMPIA, LONDON,

commencing in December, 1891.

The Franco-Centennial Commemorations at PARIS and the Fêtes at MADRID in 1892, will be his gigantic historical production, illustrating the life and triumphs of

CHRISTOPHER COLUMBUS.

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COLUMBUS CENTENNIAL CELEBRATION

of the

CITY OF NEW YORK, in OCTOBER, 1892.

In connection with these great undertakings it will be impossible for Mr. Kiralfy to produce any of his other productions on the road during the present and ensuing seasons. Therefore he is ready to negotiate with managers for the rental of any of the following spectacular plays, with scenery, costumes and accessories, of all of which he is the sole and exclusive owner:

EXCELSIOR.
AROUND THE WORLD. BLACK CROOK.
ENCHANTMENT.
BLACK VENUS. SIEBA.
MICHAEL STROGOFF.
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Continuous Roof Garden Concert, 7:30 to 12.
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Every Night at 8:15. Matinees Wednesday and Saturday.
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Presented by
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J. WESLEY ROSENQUEST, Sole Manager
Every night. Matinees Wednesday and Saturday.
Reserved Orchestra and Balcony, 50c.
Last week of Joseph Arthur's Famous Play,
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Next week, AUNT BRIDGET'S BABY.

PALMER'S THEATRE. Broadway and Thirtieth Street.
Matinee Saturday.
MARIE WAINWRIGHT,
assisted by Henry Miller, in a magnificent production of the romantic historical drama,
AMY ROBSART.

BROADWAY THEATRE. Corner 41st Street.
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Every Evening at 8.
LAST FOUR WEEKS.
DE WOLF HOPPER OPERA COMPANY
Presenting
WANG.

GARDEN THEATRE. Madison Avenue and 27th Street.
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Evenings at 8:30. Only Matinee Saturday at 2.
MR. RICHARD MANSFIELD
and his stock company in
REPERTOIRE.
Monday, Sept. 21, NERO.

LYCEUM THEATRE. 4th Avenue and 23d Street.
DANIEL FROHMAN Manager
E. H. SOTHERN.
in Henry Arthur Jones' new play,
THE DANCING GIRL.
Matinees Wednesday and Saturday.

H. R. JACOBS' THEATRE. Corner 21st Street and Third Avenue.
Matinees, Monday, Thursday and Saturday.
This week,
THE WORLD AGAINST HER.
Next week, N. S. WOOD.

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Evenings at 8:15. Matinees Thursday and Saturday.
FOURTH WEEK OF THE TRIUMPHANT SUCCESS,
ROSE COGHLAN,
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A new comedy by Mr. Sydney Rosenfeld, written expressly for
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Presented with an exceptionally strong cast.
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Reappearance of last season's greatest sensational success,
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GUS HILL'S WORLD OF WONDERS

Charles Barnard on "The Witch."

Having seen "The Witch" three times, I want to say that it seems to me to make a new departure in our American drama. Several plays have been written that portrayed the tragic period of our early history known as the Salem Witchcraft days. None of these plays have been as successful as "The Witch." The critics have always said that the period was too remote, the subject too sombre, for the modern theatre. Managers have thought that our audiences would not understand the peculiar language of that time and could not sympathize with the ideas of those days. The exact reproduction of a trial for witchcraft would not be listened to with patience to-day.

The fact that "The Witch" is an almost photographic reproduction of witchcraft scenes, and that it pleases our audiences, is therefore very encouraging.

It shows that people will accept a picture of early Colonial days, and will listen with interest to a story of that strange old life. The success of "The Witch" is encouraging, because it will lead our writers to take up the serious study of our history with a view to its presentation upon our stage.

CHARLES BARNARD.

Reply

Messrs. WEST & SABEL

Presenting with their stock company the society comedy-drama, **THE OLD, OLD STORY**, desire to announce that Mr. Daniel Frohman has published a card to the effect that Messrs. West and Sabel are endeavoring to mislead the public into the belief that their stock company is a New York Lyceum Theatre road company. *This statement on the part of Mr. Frohman is false.* Messrs. West and Sabel would not consider it beneficial to be so misrepresented, claiming (and having been assured by managers of judgement) their stock company in **THE OLD, OLD STORY** far stronger than any road company ever presented by Mr. Frohman. What Messrs. West and Sabel do announce and wish known by the public are the facts that **THE OLD OLD STORY WAS PLAYED IN NEW YORK CITY AT THE LYCEUM THEATRE, WAS ENTHUSIASTICALLY RECEIVED AND WAS AN UNDOUBTED SUCCESS.**

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A few more attractions wanted for this season.
N. E. Fair Races, Sept. 29 to Oct. 2.
WM. H. BRADBURY & SON, Managers.

Are you booked for Rockford, Ill.?

Theatrical companies who contemplate visiting Rockford, Ill., this season will be interested in knowing that as the result of a controversy between C. C. Ivers, Manager of the Rockford Opera House, and the ROCKFORD REPUBLICAN, the former refuses to advertise coming attractions in said paper. THE REPUBLICAN issues both morning and evening editions, caters to the best element in Rockford and reaches more readers at home than both other Rockford dailies combined. Advance men should bear these facts in mind when figuring upon dates for Rockford, Ill.

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HENRY C. TRYON.
SCENIC ARTIST.
Now sketching among the White Mountains. Will be prepared to undertake work about the 15th of October. Address [illegible]

JAMES O'NEILL.

James O'Neill was born in Ireland, but was reared in this country. It was intended that he should be a priest, but his father died, and this calamity pitched young O'Neill neck and crop into the world to earn a living. He tried the clothing trade. After two years he found that this did not strike his fancy, and became in 1860 an actor of very small parts at the old National Theatre, in Cincinnati. Remaining there but a few months, he joined a traveling company, skirmished around the Western country, had the usual luck incidental to third-class organizations, lost two or three trunks, was paid no salary, and finally found himself stranded in Monmouth, Ill.

After this traveling experience he was engaged as walking gentleman in the stock company of the St. Louis Varieties Theatre, now the Grand Opera House, where he remained a season, his value as an artist steadily increasing. The next season found him again in Cincinnati, under the management of Bob Miles. There he played until the season of 1869-70, when he secured an engagement to do leading juvenile business at the Holliday Street Theatre, Baltimore.

While with Mr. Ford he traveled through the South professionally, and did well. From the Holliday Street Theatre he went to the Academy of Music, in Cleveland, where, under John Ellsler's management, for two years he played leading business. Then, shortly after the fire, he went to McVicker's Theatre, in Chicago. There he supported Neilson, Cushman, Booth, and all the stars who appeared during a period of two years.

Manager Hooley then offered him an engagement as the leading man of his stock company, which he accepted and did well for a year, when, under Hooley's management, he went to San Francisco for three months and stayed a year. Mr. O'Neill became a favorite with the Californians, and would probably have remained longer, but for a flattering offer made him by A. M. Palmer to share leading business with Charles R. Thorne, Jr., at the Union Square Theatre. This offer he accepted, and at the end of two years he returned to California, where he remained for very nearly three years.

It was during the latter part of this engagement that the much discussed Passion Play, Salm Morse's version, was produced. He was asked by Maguire, under whose management he was playing, to enact the part of Jesus Christ. He absolutely refused the part until he found that the manuscript had been in the hands of a Catholic priest for six weeks, and that he had revised and approved of the piece, only objecting to its production in a theatre.

The subsequent history of The Passion Play in San Francisco and Mr. O'Neill's connection with it is well known. While he believed in it, he felt that public opinion was against it, and when Maguire, a few weeks after its withdrawal, asked him for what salary he would agree to play the part of Christ in the piece in New York for Henry E. Abbey, he named $500 a week, a figure which he never expected Abbey would give. Abbey instantly closed with O'Neill through Maguire.

THE MIRROR, quick to perceive the injury which would be done to the profession by arraying the entire religious community against the theatres, published the first article condemning the enterprise, and prepared a petition to the Mayor and Common Council to which thousands of signatures were appended. Abbey finally yielded to the storm of indignation, and formally withdrew the Passion Play from rehearsal in Booth's Theatre a few days before the date announced for its production. Instead he presented Mr. O'Neill in Claude Melnotte, and other roles.

In 1881 Mr. O'Neill appeared under the management of J. M. Hill in Deacon Crankett. At the expiration of this contract he appeared under his own management in An American King. He next headed John Stetson's Monte Cristo company, playing Edmund Dantes. Soon afterward he purchased all rights to the play, and his success in it is well known.

Last year Mr. O'Neill was seen in an elaborate production of The Dead Heart. This season he will devote himself to Monte Cristo and a new play called The New South.

A NEW THEATRE SCHEME.

Before very long a new theatre will be added to those already promised to Chicago theatregoers.

It is to be located on the site of the First Regiment armory building, on Jackson Street, between Michigan and Wabash Avenues. The projectors are New York and Chicago capitalists.

It is to be a theatre for the élite. There will be no gallery, and persons not in evening dress are to be excluded. On the roof there will be a garden similar to that of the New York Casino.

The attraction will be furnished by a stock company recruited from the best actors of Europe and Chicago. The theatre and everything pertaining to it will be in readiness for the season of 1892-93.

THEATRICAL ROSTER FOR 1891-92

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AUNT BRIDGET'S BABY.

R. B. Monroe, manager; Roland G. Pray, advance agent. Tour began at Newark, N. J., on Sept. 7.

George W. Monroe, Bertie Conway, Alf. Wheelan, Tate Du Crow, the Le Mertem mandolin trio, Thomas Sheridan, Royce Alton, Maverick Davicoe, Nellie Rosebud.

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ALVIN JOSLIN COMEDY CO.

E. J. Gibbons, manager; Will J. Banks, advance agent.

Charles Willard, William M. Traynor, John H. Burnett, Harry Coffin, James Allen, E. H. Le Duc, Royce Alton, Robert J. Gilmer, Thomas Wylie, Ella Sothern, Florence Campbell, Mrs. W. J. Banks, Mrs. C. H. Washburn.

AUNT BRIDGET'S BABY.

Robert B. Monroe, proprietor and manager.

George W. Monroe, Alf. Wheelan, Tate Ducrow, J. Aldrich Libby, Herbert Zublin, Frank W. Holland, Charles Reinhart, Ernest Sinclair, R. G. Pray, R. J. Graham, John Pierin, Harry Ernest, Edward Hanson, Quaker City Quartette, Nellie Rosebud, Frances Rousseau, Kate Alma, Catherine Gerald, Annie Martel, Daisy Zublin, Bertie Conway, the Castilian Lady Troubadours.

A. M. PALMER'S STOCK CO.

A. M. Palmer, manager. Season begins at New York, Oct. 19.

J. H. Stoddart, Maurice Barrymore, E. M. Holland, Charles L. Harris, Edward Bell, Walden Ramsay, Reuben Fax, Henry Abeles, Agnes Booth, Agnes Miller, Nannie Craddock, Anne Gregory.

ALBA HEYWOOD CO.

O. W. Heywood, manager; William Heywood, advance agent. Tour began at Bowling Green, O., Sept. 3.

Alba Heywood, Henry Higgins, Mamie Siegfried, Julian Jordan, Clara Kern, Dewey Heywood, Miss Dreshor.

A PAIR OF JACKS.

W. E. Jones, manager; William Garen, advance agent. Now playing.

Arthur Ricketts, Charles F. Boyd, Sol Aiken, Charles Roach, W. H. Gunning, Master O'Lynn, Patrice, Lillie Burnham, Ida Tracy, Belle O'Lynn, Ada Castleton, Mrs. Julia Aiken.

CASINO OPERA CO.

Rudolph Aronson, manager; Charles Barton, business manager; Gustave Kerker, musical director.

Pauline L'Allemand, Louise Beaudet, Eva Davenport, Vilia Knox, Ferdinand Schuetz, Harry Macdonough, Edwin Stevens, Edgar Smith, Max Figman, Charles Renwick, Fred. Solomon, Jefferson De Angelis.

CORNER GROCERY.

A. C. White, manager; A. P. Butler, business manager; Jules Friquet, musical director.

Phil McFarland, Frank Morgan, Burt Wesner, Frederic Ormonde, W. H. Lewis, Clara Belmont, Gertie Clavie.

DENMAN THOMPSON CO.

Denman Thompson, manager; E. A. McFarland, business manager; J. Van Dusen, treasurer; J. L. Morgan, stage manager.

Denman Thompson, George A. Beane, Walter Lennox, Walter Gale, Frank Mara, Harry Earle, Stephen Baker, Thomas Law, Gus Kammerle, A. C. Orcutt, Val. P. A. Kerley, Albert Myers, C. M. Richardson, Charles Krueger, Frank Thompson, J. L. Morgan, R. Van Dusen, Adm Hill, Mrs. Louise Morse, Annie Thompson, Marie Kimball, Lillian Stone, Minnie Lockstone, Lena X. Jones.

EUNICE GOODRICH CO.

William Pottle, Jr., manager; W. D. Ainsworth, advance agent; George A. Ott, musical director.

Eunice Goodrich, Harry Judson, Lewis A. Mabb, Maurice Brennan, Joe Keliv, Frederick Ray, May Stevens, Evelyn Russell, Ella Lawrence, Fay St. Clair.

EFFIE ELLSLER CO.

W. C. Ellsler, business manager; E. D. Shaw, advance agent.

C. W. Coulcock, Frank Weston, John A. Ellsler, Walter J. Brooks, John A. Holland, George F. Farren, John W. Rose, John G. Hall, Effie Ellsler, Rose Anthon, Loula Portet, Fanny Burt, Annie Athy.

E. S. WILLARD CO.

A. M. Palmer, manager; B. C. Jarrett, business manager. Tour begins at Philadelphia, Sept. 14.

E. S. Willard, Royce Carleton, Harry Cane, Louis F. Massen, F. H. Tyler, Harry Holliday, Percy Winter, Arthur Lewis, Lysander Thompson, Marie Burroughs, Zeffie Tilbury, Ethel Douglas, Maxine Elliott.

E. H. SOTHERN CO.

Daniel Frohman, manager; H. B. Warner, advance; Val. E. Kennedy, business manager. Tour began at New York, Aug. 31.

E. H. Sothern, Morton Selten, Rowland Buckstone, Harry Eytinge, H. W. Montgomery, L. Clarke, Wright Huntington, William Lyden, Odell Williams, T. Murphy, James O'Brien, Virginia Harned, Kate Pattison Selten, Jennie Dunbar, Josephine Laurens, Bessie Tyree, Charlotte Daymer, May Elliott.

FLOY CROWELL CO.

W. J. Hurley, Harry H. Minnick, E. F. Eberle, George W. Morrison, Charles Clendsley, Will Parsons, Charles H. Bennett, William R. Burrell, C. Ed. Dudley, Floy Crowell, Mrs. E. F. Eberle, Norma Yeager, Katherine Field, Little Lorie.

FRANCIS WILSON OPERA CO.

A. H. Canby, manager; Charles X. Richards, treasurer; Signor A. De Novellis, musical director. Tour begins at New York city, Oct. 5.

Francis Wilson, Charles Plunkett, Gilbert C. Clayton, W. H. Steiger, Marie Jansen, Laura Moore, Nettie Lyford, Celie Eissing.

FRANK DANIELS CO.

Frank Murray, manager; W. W. Freeman, business manager; Chas. Zimmerman, musical director.

Frank Daniels, Bert Coote, Tony Williams, Robert Evans, Harry Porter, Willis White, E. C. Jobson, Thomas Nelson, Sylvester Sparks, G. Adams, Bessie Sanson, Rilsie Deaves, Annetta Zelna, Julia Kingsley, Hattie Waters, Lotus Glover, Myra Smith, Nellie Bulkley.

GOODYEAR, ELITCH AND SCHILLING'S MINSTRELS.

Charles E. Schilling, manager; A. G. Allen, advance agent; Thomas H. Wheeler, press agent; Charles W. Goodyear, stage manager; Prof. W. H. Scouton, musical director.

Charles W. Goodyear, E. M. Hall, J. H. Symonds, Joe Hughes, Eugene Everett, Charles Lambert, Charles E. Schilling, Mazuz and Atacco, George W. Stevenson, Ed. M. Elitch, George Crooks, William H. Murphy, William Coynes, St. Garcia, Mirror Quartette, Young Rastus.

IMPERIAL OPERA CO.

H. B. Edwards, manager. Tour began at Niblo's, New York, Aug. 27.

Lotta Gilman, Bettina Gerard, Augusta Roche, Rita Mann, Ollie Walters, Lilla Walcott, Winnie Marshall, Ferris Hartman, W. F. Rochester, Wallace McCrary, Joseph Durel, J. A. Raffael, Harry M. Dowell.

IRISH HON OR.

Percival T. Greene, manager; Sheridan Corbyn, business manager. Tour began at Brantford, Ont., Sept. 7.

H. J. Holmes, J. C. Kline, William Innis, John F. Malone, L. F. Gorman, James King, W. J. Buckner, William Morris, William J. Shea, Ella Fontainbleau, Emma L. Werner, Helene Herbert, Annie Aimes.

JANE.

Charles Frohman, manager.

Paul Arthur, M. C. Daly, R. F. Cotton, Willie Haines, Schnitz Edwards, Johnstone Bennett, Katherine Grey, Amelia Summerville, Jennie Weathersby.

KIMBALL OPERA CO.

Mrs. Jennie Kimball, manageress; Harry Edgerton, treasurer; William Robinson, musical director. Tour began Sept. 2.

Bernard Dyllyn, W. S. Daboll, Harry Lertes, Charles Fostelle, Paul Brevorts, Corinne, Fannie Cary Daboll, Maude Dixon, Minnie Burroughs.

LITTLE NUGGET.

Herbert Cawthorn, manager. Tour began at Hillsdale, O., Aug. 31.

Drucie Gilmore, Ed. F. Cogley, Dick Chalfant, Frank N. Maeder, Bert Hulbert and wife, H. A. Mann, George Manderback, E. P. Lewis, Elsie Howard, Susie Forrester.

LITTLE LORD FAUNTLEROY.

Carl A. Haswin, manager; S. W. Coombs, business manager.

Carl A. Haswin, Ada Flemming, Frank Young, Charles Drake, Frederick Perry, J. D. Walsh, Edgar Raymond, W. E. Butterfield, Frances Wheatcroft, Florence Foster, Helen Masterson.

LILLIAN LEWIS CO.

E. G. Stone and Company, managers; Lawrence Marston, assistant manager. Tour began at New York, Aug. 31.

Lillian Lewis, Edmund Collier, Arthur Elliott, Frederick Moule, Walter Eytinge, Ralph Bell, Louise Pomeroy, Mildred Hall.

LYCEUM THEATRE STOCK CO.

Daniel Frohman, manager; F. D. Bunce, business manager. Season begins Nov. 9.

Herbert Kelcey, Georgia Cayvan, W. J. LeMoyne, Mrs. Walcot, Charles Walcot, Fritz Williams, Mrs. Whiffen, Eugene Ormonde, Henrietta Crosman, E. J. Ratcliffe, Aug. Cooke, May Robson, Charles Harbury, and Merriam Bruce.

McCARTHY'S MISHAPS.

Charles E. Rice, manager; Joe M. Kenny, advance agent; George A. Crump, stage manager; Anthony T. Grey, musical director. Now playing.

Barney Ferguson, Charles H. Gorman, George A. Crump, Daniel Keating, James F. Callahan, Edward A. Bagley, George S. Gates, Gertrude Fort, Annie F. Irish, Carrie Behr, Clara C. Keller, Richard Ferguson, Josephine DeWitt, Lavinia DeWitt, Minnie Gillespie, Lillian Price, Marguerite Ferguson.

MORA CO.

Fred. Williams, manager. Tour Began at Saratoga, N. Y., Aug. 31.

Mora, J. M. Donavin, E. R. Button, W. S. Perry, Harry Wilson, John Wall, Dave Seymour, Oscar W. Dibble, Charles W. Otis, Prof. J. O. D. de Bondy, Fred. Williams, Jeanette Howell, Lillian Dix, Mrs. John Walsh.

MATTIE VICKERS CO.

Eric Pollock, manager; W. C. Cameron, business manager; A. E. Willis, treasurer; Leo Bruck, musical director.

Mattie Vickers, Eric Pollock, James M. Doner, J. Winston Murray, Frederick Webber, Albert Anden, Emma Lovie, Myra Loomis.

MODJESKA CO.

Frank G. Cotter, manager; James V. Cooke, advance agent; Fred. W. Sidney, stage manager. Tour begins at London, Ont., Sept. 21.

Helena Modjeska, Kate Meek, Beaumont Smith, Helen Jones, Edith Meek, Christine Labinski, F. F. Thalberg, John A. Lane, Benjamin G. Rogers, Howard Kyle, Beaumont Smith, Fred. W. Sydney, Henri de Lussan, Robert S. Carter, George Hazelton, Wadsworth Harris, W. A. Shaw, Thomas Johnson.

MR. WILKINSON'S WIDOWS.

Charles Frohman, manager.

Joseph Holland, Georgie Drew Barrymore, Frederick Bond, Thomas Burns, Emily Banker, Harry Allen, John W. Thompson, Mattie Ferguson, Annie Wood, Lillian Leach.

N. S. WOOD CO.

W. D. Chalfin, business manager; Jerome Stansill, stage manager.

N. S. Wood, Harry Roberts, Emil Fullgraf, Jerome Stansill, Walter Plough, F. A. Lyon, John Fox, William Julius, Tony Eddinger, Ida Lewis, Jennie Whitbeck, Helen Morgan, Lulie Eddinger, Maggie Fielding.

NEW YORK DAY BY DAY.

Charles Melville and W. J. Thomson, managers.

Alexander Vincent, John Morris, Fred. Wenzel, Griffith Evans, Ward Rensselier, Harry J. Pierson, Arthur C. Clarke, Edward Lees, Thomas Ellis, George Watson, W. K. Whiting, Lottie Williams, Nellie Maskell, Ella Miller, Ella Lees.

NEW YORK THEATRE CO.

John Griffith, proprietor; Charles L. Young, business manager. Tour began at Lasalle, Ill., Aug. 24.

John Griffith, Walter Vincent, Herbert Smith, Harry Lowell, Herbert Briggs, J. A. Ellis, Jean Hinchman, Eleanor Mansfield, Mar La Salle.

OLE OLSON.

James H. Shunk, manager; Jules S. Murry, acting manager; A. H. Westfall, general agent, C. F. Lorraine, stage manager; Herman, Bell, musical director.

Ben Hendricks, C. F. Lorraine, Harry Traver, Joan Buckland, O. B. Coleman, Herman Bell, Louise Halbee, Alice Evans, St. George Hussey, Hedwig Lidstrom, Maria Sohlberg, Jennie Norelius, Amanda Petersen, Swedish Lady Quartette.

PEARL EYTINGE CO.

Pearl Eytinge, Frank Kilday, Rosil Monk, Paul Cazeneuve, Harry Pearson, George Boulet, Leo Hardman, Thomas Maguire, Carolyn Elberts, Grace Langley.

PRIVATE SECRETARY.

Edwin Travers, manager; James Owssen, advance agent; Randolph White, treasurer. Tour began at Hartford, Conn., Aug. 31.

William Fairbanks, H. Davies, Edwin Travers, Harry Brinsley, Ed. Mack, James Glenny, Violet Black, Evelyn Evans, Charlotte Nelson, Bertha Livingston, Nellie Whiting.

PRINCE AND PAUPER.

Daniel Frohman, manager; G. W. Lynch, business manager.

Herbert Archer, Daniel Gilfether, Fred. W. Tibbetts, Robert Kuknck, D. W. Howard, Frank Golden, William Kelley, Elsie Leslie, Dora Leslie, Velma Swanston, Estelle Sprague, Mrs. N. Linton.

RICHARD D. LEWIS CO.

Richard D. Lewis, proprietor and manager; Charles S. Lewis, business manager; Fred C. Thomas, musical director. Tour began at Shawneetown, Ill., Aug. 24.

Albert Taylor, R. A. Osborne, Fred. Marsh, Laura Moore, Eugenia Scott, Jennie S. Johnson, Flo. Reynolds, Effie Willard, Little Fredia McCord, Little Gracie Scott.

SI PERKINS CO.

Fred. D. Ellis, manager; C. F. Newcomb, treasurer; Harry Vender, stage manager; Ed. A. Mayers, musical director.

Gus T. Wallace, Frank D. Smith, Will H. Hentz, Charles Woosey, Ned Patterson, Harry A. Stone, Ed. Marmeling, Robert Mitchell, Robert Thompson, Addison Waltz, George Maurer, William Waltz, Lucy Parker, Ellie F. Seymour.

SADIE SCANLAN CO.

Wilton and Rue, managers; Jo Dillon, business manager; W. C. Parker, musical director. Now playing.

Sadie Scanlan, Charles Dale, Nelson Compton, Duke Brooks, George Brennan, Delancey Barclay, Harold James, C. H. Jones, G. M. Clark, Addie Cummings, Alice Gale.

THERESA NEWCOMB CO.

Ward and Jackson, managers; Charles A. Paige, advance agent; J. T. McKeever, stage manager. Now playing.

Theresa Newcomb, J. T. McKeever, Frank Monroe, Harry Marten, Frank Lee Miles, H. B. Farrelle, William F. Breen, Estelle Gilbert, Pauline Wright, Marietta Melton.

THE CHARITY BALL.

Daniel Frohman, manager; George C. Bowers, business manager; Charles Reardon, advance. Tour began at Elizabeth, N. J., Aug. 31.

Boyd Putnam, Basil West, Fred. Conger, Homer Granville, William Sands, A. W. Gregory, A. Sheldon, F. W. Tobey, Edith Chapman, Anna Elton, Annie Lowrie, Mrs. Henry Holland, Eliza Logan, Vaugh Gregory, Sarah Barfoot.

THE PRINCE AND PAUPER.

Daniel Frohman and E. Lyde, managers.

Elsie Leslie, Dora Leslie, Velma Swanston, Miss Sprague, Daniel Gilfeather, W. F. Tibbetts, Robert Kuknck, George W. Lynch, Mrs. Linton.

THE MERCHANT.

Harry Kennedy, manager; O. M. Remington, advance agent. Tour began on Aug. 24, at Brooklyn, N. Y.

John Glendenning, Cuyler Hastings, Collin Varrey, Reddick Anderson, J. Baldwin, William H. Murray, E. D. Pierce, W. Browning, J. B. Ferris, E. Stokes, E. Sanger, K. Mackie, Beatrice Moreland, Anna Cowell, Carrie Radcliffe, Marie Dantes.

THE BOSTONIANS.

Tom Karl, W. H. Macdonald, and H. C. Barnabee, managers. Tour begins at New York, Sept. 28.

Tom Karl, H. C. Barnabee, W. H. Macdonald, Edwin Boff, Jessie Bartlett Davis, Caroline Hamilton, Miss Van Styke.

THE VOLUNTEER.

Haverly and Ulmer, managers.

Gus Levick, Clarence Handysides, Steve Maley, Edwin Parrish, Matt Snyder, Volunteer Quartette, Adele Belgarde, Alice Coleman, Maude Harper, Katie Mayhew, Rose Snyder.

THE BLACK MASQUE.

Fred Giles, manager.

Edward J. Henley, William Muldoon, Jake Kilrain, Ernest Roeber, Hugh Leonard, Cyclops and Irving, Myron Calice, Charles W. Butler, Henri Lynn, Frank Lander, Julia Arthur, Lillian Alvord, Dudie Douglas, Pauline Davidson.

THE TAR AND THE TARTAR.

Harry Askin, manager; Mr. Avery, business manager. Tour begins at Philadelphia, Sept. 28.

Digby Bell, C. H. Wayne, Fred. Frear, Charles Meyer, Charles Jones, Hubert Wilke, Laura Joyce Bell, Josephine Knapp, Annie Meyers, Grace Hamilton, Carrie Noyes.

THE SOLICITOR.

Charles Frohman, manager. Tour begins at New York Sept. 8.

Henry E. Disey, Sydney Drew, Harry Harwood, William Hickman, Joseph Humphreys, Mrs. Louise Thorndyke Boucicault, Virginia Buchanan, Maud White, Daisy Hall, Gracie Wilson.

THE WORLD AGAINST HER.

Sam B. Vilia, manager; George Bradet, advance agent. Tour began at Newark, N. J., on Aug. 31.

Neil Florence, Rutherford Ashleigh, Calvin F. Tibbets, William Scott, J. P. Winter, G. W. Smith, John Waters, Agnes Wallace Villa, Miss Sabra Deshon, Lucie Villa, Miss Veo, Jessie M. Clark, Our Mabel.

THE MOUNTEBANK.

J. A. Dixon, manager.

Clay Clement, T. F. O'Malley, Paul Scott, S. Phileo, George S. James, J. D. Williams, Lucas Kusel, R. M. Sheridan, W. J. Sturgeon, John Webber, Gertie O'Malley, Lizzie Goode, Estelle Dare, Annie O'Malley, Ollie Evans, Little Pet Davis, Minnie Mars Waite.

THE IVY LEAF.

W. H. Power, manager; G. D. Johnston, business manager; George T. Braden, advance agent.

Smith O'Brien, Rich Williams, Horace Clinton, Oliver Paul, Samuel Morton, Robert Howell, Eddie Joyce, Eddie Schenck, W. S. Pollard, Nellie Strickland, Ann Kent, Kitty Morton, Master Morton.

THE FAIRIES' WELL.

W. H. Power, manager; W. S. Moss, business manager.

George F. Timmons, John P. Ward, W. B. Cahill, George W. Adams, William McGonigle, W. H. Collins, William Edmonds, F. G. Stanley, Ida Ward, Lillian Hamilton, Mav Alexander.

THE SPOONER COMEDY CO.

B. S. Spooner, manager; L. L. Spooner, advance; Professor Walter Dumont, musical director.

Edna May, Little Cecil Spooner, Marie Blair, Hattie Bryan, Mollie Spooner, Harry Fernandez, Frank E. Hall, Clair Commons, L. E. Beach, R. K. Spooner.

ULLIE AKERSTROM CO.

Gus Bernard, business manager; M. L. Kellogg, advance agent; Max Albright, musical director.

Ullie Akerstrom, Fred. Mower, Frank A. Connor, Lou Beasley, J. K. Appleby, Jr., J. Frank Sherry, John E. Brennan, Charles Albright, Mirror Quartette, Elma Wilton, Lutie Page Mower.

VERNONA JARBEAU CO.

J. D. Bernstein, manager; D. S. Vernon, business manager; Arthur C. Pell, musical director; Henry E. Bowen, property man. Tour begins at St. Louis, Sept. 6.

Vernona Jarbeau, Nat Haines, Harry Crandall, Henry P. Clark, Budd Ross, William Sellery, May Baser, May Jordan, Annie Martell, Carrie Livingston, Tillie Richardson.

WAIF OF THE SEA.

Kempshall and Hearn, managers; L. A. Siddall, advance agent.

W. F. Kempshall, Fred. G. Hearn, Narcisso Alvarez, L. L. Coffin, Harry Walker, V. F. Ward, Arthur Ward, Roland Ward, Hal Hayes, Harry Watkins, Thomas Reece, George W. Lester, John Clavton, Maggie Willis, Marion Fisher, Nellie Lyons Healey, Marion Holcomb, Fanny Wilhotte, Little Sadie.

777 CO.

E. F. Benton, manager; Alfred F. Wands, advance agent. Tour began at Chicago on Aug. 23.

A. W. Fremont, Thomas Bridgeland, Alexander Randolph, Barton Williams, Maurice Flynn, Willis Jackson, R. M. Thomas, Will A. Baker, Martha Rudersill, Ella Weaver, Grace Ellwood.

FIFTH SEASON.

THE BOSTONIANS

In English Opera.

(KARL, McDONALD and BARNABEE, PROPRIETORS)

in

ROBIN HOOD

at the

Standard Theatre,

SEPTEMBER 28.

Permanent address, MUSIC HALL, BOSTON, MASS.

Mr. ROBERT DOWNING

assisted by

EUGENIA BLAIR

and his own company,

IN REPERTOIRE

of

CLASSICAL PLAYS

EN ROUTE.

PLAYS:

BRUTUS; or, The Fall of Tarquin,
VIRGINIUS,
GLADIATOR,
DAMON AND PYTHIAS
JULIUS CÆSAR,
KATHARINE AND PETRUCHIO,
FRENCH MARRIAGE.

Permanent address, "Edgemore," Benning's, D.C.

MADAME P. REHNÉE

Artistic Dressmaking. 512 W. 49th Street.

IN OTHER CITIES.

BOSTON.

Neil Burgess opened his season at the Park 1 before a crowded house. This was the first performance of The County Fair in this city. Play and star had a warm welcome. Mr. Burgess has not been seen in this city for five years, but his friends had not forgotten him, and the evening was a series of ovations for him. He has a good co., and the play was finely staged, the race scene being extremely picturesque.

The Old Homestead opened its season at the Boston 6, and Denman Thompson's reception was none the less cordial than Mr. Burgess'. This piece had been played here three or four seasons ago, and the great hit which was made at that time has been repeated. The spacious stage at the Boston is well adapted for displaying the scenery which is used in the production, and the display was unusually good. Mr. Thompson's impersonation of the big-hearted, honest New Hampshire farmer is as amusing and as touching as ever, and there is no doubt that the piece will do an overwhelmingly large business during its run of twelve weeks.

Notwithstanding the large amount of scenery to be got into position for the opening matinee of The Power of the Press, everything was in readiness at the Globe afternoon of 7. An extra force of men had been engaged, and the work was easily accomplished. The melodrama made a favorable impression in itself, and it is acted by a strong co. and set with scenery as elaborate as ever used in any piece of the sort in this city. It is to run for three weeks, and the advance sale indicates a successful engagement.

Fanny Rice made her first appearance as a star at the Tremont 7, and a friendly audience gave her a cordial welcome. A Jolly Surprise, the piece in which she appears, gives her a chance to display her versatility as an actress, to introduce comic solos, and to present the Nadjy dance, in which she created a great sensation when that opera was given here by the New York Casino 1-6. All the features of the piece were redemanded, and the individual members of the co. shared in the honors of the evening.

Ye Earlie Trouble is sure of a long run at the Museum. Unusually large houses were the rule during the opening week, and the advance sale indicates the favor with which Mr. Carleton's comedy is received. The co. has not been so admirably fitted with a play for years as now, and everybody speaks in the warmest praise of the production. Each member of the cast has strong opportunities, and it is needless to say that all are improved.

Blue Jeans has begun a fortnight's engagement at the Hollis Street, and repeats the hit which it made last Spring. Jennie Yeamans is as delightful as ever in the character, and Robert Hilliard was seen for the first time here as Perry Bascom. A Straight Tip closed a phenomenally large week at this house 5. This was the third engagement of the piece here, but people were turned away nearly every night.

My Jack is the bill at the Grand Opera House, and the hit which has been made in former seasons is being repeated. The piece is presented in capital style, the co. is excellent and the mounting is everything that could be desired. The season at this house has begun auspiciously, and the audiences have been large without exception.

A specially organized vaudeville co. is at the Howard Athenæum. Among the members are Frank Bush, Isabella Ward, Lottie Gilson, and the Coyne Sisters.

Raising the Wind is the week's offering by the Comedy co. at the Palace, and the specialty programme is headed by Bertell and Elmer.

Frank L. Frayne's drama, Mardo, is being played at the Grand Museum by Lothrop's stock co., headed by Kate Glassford. H. Percy Meldon directs the performance.

The management of the Hollis Street are distributing unusually beautiful programmes this season. The cover gives a faithful representation of Coevman's famous pating, Aspasia, and the paper and printing of the interior leaves are of fine quality.

The Bostonians have been rehearsing in this city for some time, and they will play for a fortnight on the New England circuit previous to opening their extended New York engagement. They will probably produce De Koven's new opera upon their return to this city, when they will play at the Tremont.

A well drilled orchestra, under the direction of James M. Colton, adds greatly to the pleasure of the performances at the Palace. Manager Haynes of that house, has recently been to New York to arrange for future bookings.

The Spider and the Fly is to open at the Howard Athenæum 14.

Mrs. Katharine C. Herne and her daughters have been to York Beach for a short visit.

Boys and Girls will play its first Boston engagement at the Hollis Street in October.

Arrangements have been completed so that a large party of the Boston admirers of Julia Marlowe will go down to Providence 10, to witness her first performance of Imogen in Cymbeline.

Rose Coghlan in Dorothy's Dilemma is one of the bookings for the near future at the Hollis Street. Her last appearance at this house was several years ago when she gave a round of the old comedies there.

PHILADELPHIA.

The new Empire Theatre opened very auspiciously Aug. 29, hundreds of people being unable to gain admission. The new theatre is very beautiful. The exterior of the building bears a close resemblance to the New York Casino. It would have been hard for Manager Worrell to secure a weaker opening attraction than O'Dowd's Neighbors, which savors largely of McKenna's Flirtation. Mark Murphy as the leading character tries very hard to imitate William Barry in the last mentioned farce, but fails. The medley of national anthems sung in Tar and Tartar was miserably rendered by Mark Murphy and his associates, and Manager Askin would do his opera an injustice to claim that it was stolen from it. Notwithstanding all its faults the farce has been doing a big business since its opening. Two Old Cronies 7-12.

Minna Gale made her initial bow as a star 31 at the Chestnut Street Theatre before an immense audience. The Opera House has been entirely remodeled during the Summer, ten of the handsomest private boxes in the city replacing the old ones. A new curtain has been painted by Russell Smith, the dome and walls newly frescoed, and everything has the appearance of newness and brightness. Oscar Wilde's tragedy in five acts, The Duchess of Padua, was produced by Miss Gale, in which she made a most pronounced hit. Curtain calls were responded to by Miss Gale and Creston Clarke, who won new laurels by his work in the part played by the late Lawrence Barrett in this play. Messrs. Fawcett, Weaver, Vroom and the rest of the support were excellent. Ingomar, As You Like It, Pygmalion and Galatea, Romeo and Juliet, The Hunchback, and The Lady of Lyons make up the repertoire to be presented here.

The Philadelphia favorite comic opera, The Little Tycoon, opened the regular season at the Park 31 before a large audience. R. E. Graham renewed his success as General Knickerbocker, and the rest of the cast was good. New scenery and accessories have been purchased, and the piece is better mounted than ever. Devil's Editor 7-12.

The usual big business still prevails at the Grand Opera House. Rigoletto was sung 31 before a crowded house, Del Puente winning most of the honors. The first production in America of Mascagni's Cavalleria Rusticana is announced to take place at this house 9. Great credit and praise are due the management for their enterprise in securing the first production of this great opera for Philadelphia. A large demand for seats is expected from all the surrounding cities. Some boxes and seats have been placed on sale at 23 Union Square, New York. The opera is in one long act. Guille, Del Puente, and Kronold will be in the cast.

Milton Nobles opened the regular season at Forepaugh's Theatre afternoon of 31 before a large audience in The Phoenix. Mr. Nobles is a fine actor. The rest of the cast was acceptable. Lights and Shadows 7-12.

A crowded house applauded Frank L. Frayne at the Kensington Theatre in The Boy Ranger 31. Mr. Frayne inherits his father's talent as a marksman and actor. A capable cast supported him. Harry Kernell 7-12.

James H. Wallick in The Mountain King found a packed house awaiting him at the National Theatre 31. Mr. Wallick is an old favorite here, and always draws crowded houses. Bandit King 3-5; White Slave 7-12.

Hearts of New York opened at the Lyceum 31 to a good house. Earle Remington has improved since her last appearance here, and was heartily applauded. Peck's Bad Boy 7-12.

A fine variety bill of sixteen acts was sufficient to draw a crowd to the Bijou 31. But this is nothing new for this house. The Opera co. returns in two weeks.

Last week's bill was continued this week at Carncross'. Press Eldredge is missed very much here.

A misunderstanding with management of Irish Corporal has led Manager Speck to substitute Our Malindy for the opening attraction at the Standard 7.

On account of the reconstructed High Roller being unfinished the date of opening the Chestnut Street Theatre has been changed to 7.

Manager Kelly has secured Anton Seidl's orchestra for a week of concerts, with eminent soloists, in October, at the Grand Opera House. This is their first appearance in this city.

Corinne and co. are rehearsing Carmen Up to Date at Horticultural Hall.

Guille, the phenomenal tenor of Hinrich's co., sings on his off nights with Innes' Band at Madison Square Garden, New York.

Harry Askin's advance guard are here doing good work for Tar and Tartar, which opens 29 at the Chestnut Street Theatre.

A Wolf's Wedding is being tried on the "dog" up the State previous to opening at the Walnut 7.

Press agent H. Grattan Donnelly, of the Arch, has just finished a comedy-drama entitled The American Girl for a new Philadelphia star, Miss Lillian Rowley. Harry B. Mahn will be her manager.

Mrs. I. Fleishman, widow of the late manager of the Walnut and Park Theatres, has issued a card to the public and friends, thanking them for herself and family for the acts of kindness, words and sympathy extended during the illness and since the death of her husband.

Del Puente, baritone of American Opera co., when asked his plans for season 1891-92, stated that he had five offers, among them one from Patti and one from the Metropolitan Opera House, New York. He was unable to state which one he would accept.

Twelve theatres have now opened here, and all are doing a good business.

DETROIT.

Frederick Warde must surely have felt gratified at the reception he received during his entire engagement Aug. 24-29, at the Detroit Opera House. Each performance was but a repetition of the unqualified success he made on the opening night in his new play, The Lion's Mouth. He presented The Mountebank, Virginius and Richard III. during the engagement. An actor to present four such pieces must be possessed of remarkable versatility, but Mr. Warde was equal to the occasion. In The Lion's Mouth he appeared to the best advantage, principally because his new play is one which cannot help but please, and he could in all probability run it alone throughout the entire season. Mr. Warde is supported by H. C. Barton, Robert G. Wilson, William H. Young and Harry Leighton, all of whom did good work. Victory Bateman, Olive Oliver and Fanny Bowman were very effective in their respective roles. The week's business was excellent, and the engagement was one of the most notable of the season. This week Mr. Warde and co. play the Michigan circuit, and should be greeted by full houses.

Although probably nine-tenths of all Detroit theatre-goers have seen Frank Daniels in Little Puck it does not seem to affect his drawing powers, as was proven by the S. R. O. house which greeted him on his opening night. Every box was also occupied. There have been numerous changes introduced in Little Puck, including several new songs. Mr. Daniels' costermonger song in the second act made a good hit. The supporting co. is excellent, especially Bessie Sanson, who has always been a prime favorite in this city.

Donnelly and Girard closed their engagement at the Lyceum Aug. 29 after playing to crowded houses the entire week, which they well deserved. It is an assured fact that anything bearing the stamp of the Madison Square Theatre must be of the best, and The Merchant as presented at the Lyceum 31 was no exception to the rule. The play itself is a picture true to life, and the co. presenting it is a very strong one, each member seeming to have been selected especially for their particular part. John Glendenning as Carroll Vanderstyle, The Merchant, looked and acted the part to perfection. Cuyler Hastings as Fred. DuPre was excellent. Fred. B. Hatch as Prof. Matthew Higgins was very funny. Edward Poland as Lord Dudley Northwick and Eugene Sanger as Will Robbins, both did good work. W. B. Murray as Tubb, the butler, could not have been improved upon. Maida Craigen as The Merchant's wife, Carrie Radcliffe as Jess Morgan, Mrs. Anna Cowell as Caroline Van Oesten, and Marie Dantes as Helen Marchmont all acted their parts acceptably.

The Two Old Cronies did a good business at Whitney's Grand Opera House 24-29 followed by W. H. Powers' Ivy Leaf, which made a decided hit at this house three years ago, and opened 31 to the largest house of the season; in fact, one of the largest houses ever seen in this theatre. The co. is headed by Smith O'Brien, as Murty Kerrigan, and Nellie Strickland, as Colleo O'Brien, both of whom did good work. The rest of the co. was satisfactory, and gave a pleasing entertainment.

Hart's Specialty co. did a fair business 24-29 at Hill's New Griswold Street Theatre. "The All Star Novelty co." opened to a good house 31. The co. is composed of about a dozen people, some of whom are quite clever. The feature of the performance is Professor Burton's Dog Circus.

The attractions for week of 7-12 are the Annandale and Hamilton English Opera co. at the Detroit Opera House; 7-9, McKee Rankin at the Lyceum, in the Canuck, and 7, Lost in New York, at Whitney's Grand.

Professor Hennequin, of the University of Michigan, was the guest of Frederick Warde last week, at the Hotel Cadillac. Mr. Warde has engaged the professor to write a narrative of The Lion's Mouth, which will be published in pamphlet form and distributed by Mr. Warde during the season.

Donnelly and Girard gave a sort of "professional" matinee 26, as Hallen and Hart's co., Frederick Warde's co., Two Old Cronies co. and Hart's Specialty co. all occupied seats in the auditorium, and seemed to enjoy the performance as much as the non-professionals present.

On Friday evening at the end of the fourth act, Mr. Warde was compelled to address the audience, and after thanking them for their warm reception, concluded by stating that Louis James and himself would star jointly next season. Arthur F. Warde stated to your correspondent that the contract had been closed, and that arrangements for the season would be begun immediately. Mr. Warde and Mr. James are to present The Lion's Mouth and Memnon, both written by Henry Guy Carleton, and a third piece, a tragedy, to be written by the same author, would also be included in their repertoire. The last piece is founded on the fall of Carthage and the life of the Roman General Regulus, and it may be called Regulus. They may also appear in Othello and other pieces which have two male star roles. Arthur Warde also said that the co. would have a strong financial backing, that particular attention would be given to the staging of the plays in every detail never before excelled by anyone, and that the supporting co. would number the best actors in the United States.

Thomas B. MacDonough, the veteran manager, who is at the head of The Merchant, reports business up to date as excellent, and the prospects for a successful season flattering.

DENVER.

The openings Aug. 31 were Incog. at the Broadway, City Directory at the Tabor, Corsican Brothers at the People's, Fatinitza at Manhattan, and at Elitch's a variety programme.

The Broadway was very well attended, and the play and co. made a very favorable impression. Mr. Dickson, the star, and Miss Burg have excellent parts in Mrs. Pacheco's comedy. It was a together a fine beginning for the second season of the beautiful Broadway. The President 7-12.

The City Directory had a very large audience. It opened the eleventh year of the Tabor.

Clay Clement at the People's, supported by the stock, had a fairly good house. The co. is on next.

At Manhattan the Wilber co. should have rehearsed Fatinitza before producing it. The people didn't know their parts, and awkwardness characterized the performance all the way through.

CINCINNATI.

The season at the Grand was successfully opened Aug. 30 with Cleveland's Minstrels. The leading members of the troupe are Billy Buckley, John Queen, Harry Woodson, Van Auken and Wilton, and Daly and Randall. The latter artists were nightly encored in their song and dance specialties and the musical act of Weston and Latell was well received. The attraction for week of 7-12 is Carmencita, followed 14-19 by Men and Women.

Elmer E. Vance's realistic drama, The Limited Mail, opened the season at Heuck's 30, and did a land-office business during the week. The cast included Grace Sherwood as Nellie Harland, who has replaced Florence Bindley, Master Harry Blaney as Jim Harland, Sam Bloom, Stella Grattan, and W. J. Dixon. The staging of the play reflected credit upon the management of the house. Gus Williams in Kepper's Fortunes 6-12. Nellie McHenry 13-19.

At Havlin's, Charles McCarthy in One of the Bravest closed a successful engagement 12. The play is realistic and interesting throughout, and McCarthy in the role of the hero appears to good advantage. The support included William Cronin, Scanlan's old-time partner, Lillie Larkelle, Master Lamartine, and Frank Riley, who were notably good in their several parts. The piece was effectively staged. Max Fehrman in Uncle Isaac 6-12, followed 13-19 by Hallen and Hart in Later On.

Our townsman, Montgomery Phister, had his inning at Harris' week of 30-5, where his skit, A Soap Bubble, furnished the attraction. T. J. Farren's old role is now satisfactorily filled by J. T. McAlpin, and the cast embraced Dolly Davenport, J. J. Nolan, George Gale, Ed. Kelly, Bertha Kellogg and Dollie Foster. The week's attendance was more than satisfactory. Uncle Hiram week of 6-12, followed 13-19, by The Broom-maker.

The programme presented admirers of the vaudeville at People's during week of 30-5 by the May Russell Burlesque and Specialty co. was attractive throughout, though Bob Slavin, Pauline Batcheller and the Stewart Sisters carried off the honors. The burlesque Jack's Ante, written by Fred. Solomon, made a success. Ada Henry in the leading role was well received. Hart's Big Boston Novelty co. 6-12. The Creoles 13-19.

The initial attraction of the Pike for the season will be The Volunteer, 14.

Bob Slavin is the star of the May Russell Burlesque and Specialty co.

Manager Fennessy is still absent East, and George Heuck is looking after both of the North Side amusement resorts in the interim.

Business Manager W. E. Jones, of A Pair of Jacks, was in the city 30, and reports his co. doing an excellent business.

The season at Coney Island was brought to a close 5.

Charles Baker, a brother of the manager at Harris', has connected himself with the Little Nugget comb. in the capacity of business manager, and departed 31 to look after the co.'s interests.

Managers Rainforth, Havlin, Heuck and Baker, all arrested for violation of the Sunday amusement law, demanded jury trial 31, and their cases went on the indefinitely postponed calendar.

Ada Glasca, of this city, a well-known prima donna, formerly connected with the Little Tycoon and later with the Sea King co., was quietly married 29, at Covington, Ky., to George P. Haldy, a non-professional. The fair artist left for New York city same evening, and will in all probability reside hereafter in the metropolis. The marriage was a complete surprise to Miss Glasca's relatives.

De Wolf Hopper in Wang is one of the season's attractions booked for the Grand.

A rather remarkable feature week of 30-5 was the fact that three of the local attractions, viz.: Cleveland's Minstrels, The Limited Mail and One of the Bravest, were rival attractions in this city just one year ago.

Bob Slavin, of the May Russell Burlesque co., has been engaged by Manager W. S. Cleveland and has signed a two years' contract. He will join one of the Cleveland minstrel troupes on or about 7.

PITTSBURG.

The Grand Opera House opened its regular season Aug. 31 with John T. Ford's English Comedy co. to a packed house. She Stoops to Conquer was presented at the initial performance, with a one-act farce, Pilhoddy, as an after-piece. Married Life, A Runaway Match, and Paul Pry the rest of the week. Wilfred Clarke was supported by an excellent and well balanced cast, including Martha Ford, R. F. McClannin, Walter Hale, Adella Sawyer, Helen Mar, J. S. Calvert, and Mr. Lupont. The Grand has undergone a complete overhauling. New scenery, an artistic drop curtain, by Arthur Voegtlin, representing Sappho; new carpets, handsome silk draperies for the re-set boxes, and bright mural tints have materially added to the beauty and cheerfulness of the house, while the seating capacity has been increased by thirty five additional chairs in the parquette circle. Hanlon's Fantasma 7-12.

Henry C. De Mille's Danger Signal, a revised and somewhat improved version of The Main Line, commenced a week's engagement at the Bijou 31 to a good house. Hallen and Hart in Later On 7-12.

The Stowaway, with its picturesque yacht, reformed midnight mechanics, and other adjuncts so highly necessary to so realistic a production, was presented at the Duquesne Theatre 31-5 to good business. Joseph Haworth has large advance sales for 7-12.

Weber and Fields' Own Vaudeville co. filled Harry Williams' Academy of Music 31-5, giving one of the best variety performances since the opening. Sam T. Jack's Creole co. 7-12.

At Harris' Theatre A Bunch of Keys, with Katie Rooney and an average co., opened 31, and pleased a good-sized audience. Inside Track 7-12.

Charles L. Davis has promised Pittsburg theatregoers many and great surprises at the opening of the new Alvin Theatre, 21. The Pauline Hall Opera co. will probably be the initial attraction. The present indications are that the expectations of the public will be fully realized, as *carte blanche* has been given the decorators and artists engaged on the interior work. Manager Davis is now East.

Dick Quilter, who has been spending his vacation at his home in this city, leaves shortly to join Harrigan's co. in New York.

Adella Sawyer, of the English Comedy co., will star next season in a play of her own.

WASHINGTON, D. C.

The National Theatre opened its season week of Aug. 31 with Robert Downing and co. in Virginius. Large audiences filled the house nightly. There was not standing room the first night, a special feature of the evening being the presence of a uniformed division of the Knights of Pythias of which Mr. Downing is a member. At the close of the second act he received a veritable ovation. Three times the tumult of the applause swelled forth, and brought him before the curtain where he was confronted with a number of huge floral tokens. As he was about to bow himself off, a member of the division of K. of P., met him and made quite a speech in behalf of his brother Knights, to which the actor responded in feeling terms. He alluded to the fact that sixteen years ago he had sat "up there," which was greeted with rounds of applause from that quarter. This was the first time in many seasons Mr. Downing had appeared before a Washington audience, and being a native of this city, the cordiality of the greeting was extraordinary. His performance of Virginius was very gratifying to the many people who have watched the progress of this tragedian. Physically he is admirably suited to the assumption of heroic roles. His methods were regarded as always forcible, sometimes to a degree that endangered the artistic effect. He has, however, modified his delivery in a way that preserves the power and conceals the effort. The people who thronged to hear him were not slow in perceiving the fact that the young actor has in late years acquired a liberal share of the polish that time and experience alone can give the tragedian. With Mr. Downing, each year has seen an intellectual improvement in his work. The impersonation of Virginia by Eugenie Blair was very fine, and the girlish loveliness that is typified by Sheridan Knowles in this play was brought out in the presentation of the character. Mr. Downing's support is particularly praiseworthy.

The three weeks season of opera at Ambrose's was followed by Prof. D. M. Bristol's Equescurriculum to good houses. The regular season will open with Janauschek in The Harvest Moon.

At Harris' James Reilly in The Broommaker drew crowded houses.

The Lyceum Theatre the entire week was filled in every nook and corner by audiences that contained many ladies. The attraction was Senorita El Rio Rey and her co.

BROOKLYN.

A crowded house greeted the performance at the New Park Theatre Aug. 31 when The Power of the Press was presented with very fine scenic effects and a fair co. An enthusiastic gallery applauded the villain's downfall and the hero's triumph. All the Comforts of Home week of 7, followed by James Powers in A Straight Tip 14-19.

Fabio Romani at the Grand Opera House proved a success and the house was comfortably filled at every performance. The Black Mascue 7-12.

Jim the Westerner at Holmes' Star attracted lovers of this style of play to the house in large numbers. The cast was liberally applauded.

Hyde and Behman's Theatre was opened for the season 31 with the French Folly co., presenting an entertaining programme. An excellent vaudeville bill was given 7-12.

BROOKLYN, E. D.

My Jack to good business at every performance at the Amphion 31-5. Kate Claxton in Two Orphans 7-12.

A Fair Rebel opened the season at the Lee Avenue Academy last week, this popular play drawing out very large crowds during the week. Cora Tanner 7-12.

The Henry Burlesque co., without doubt one of the strongest cos. on the road, drew crowded houses at the Novelty 31-5. The cast includes George H. Wood, Paul Mack, William West, Christine Blessing, Mlle. Texarkana and many others. Money Mad 7-12.

Gertrude Reynolds, Davenport Brothers, Isabella Ward, Hefferman and Ward, Mae Wentworth, Frank Bush and other specialty artists drew crowded houses at the Grand Theatre 31-5.

Lewis Howard, who has gone with the Bedford Avenue Academy the new house, will open his house Oct. 6. Fanny Rice in A Jolly Surprise 7-12.

The Amphion has been brightened up considerably, new drop curtain added, and if possible improved upon.

Berger and Price have made some large and great improvements in the Lee Avenue new lobby and other parts of the house.

The Novelty and Grand Theatres, not to be outdone, also made many marked improvements, mainly in their lobbies.

CLEVELAND.

Eugene Robinson's Paul Kauvar co. opened the Lyceum Theatre to a packed house Aug. 27-5. Edward L. Snader took the part of Paul Kauvar acceptably. Agnes Roselle Knott as Diane made quite a favorable impression. Good business all the week. Barry and Fay 7-12.

The Opera House opened its regular season with Hanlon Brothers' Fantasma 31-5 to big business, which continued throughout the week. Many new illusions and tricks have been put in. Francois X. Zeltner as Pico made quite a hit. Addie Boos as the Fairy Queen was well received. The scenic effects are magnificent, and well carried out. Reed and Collins 7-12.

Me and Jack opened the Star 31-5 to good business all the week. The co. have many good specialties with them, and some pretty girls. Lowry and Evans are very good in black face songs and dances. Frank Cotton with his trained Jacks made quite a sensation. Mabel Gower sings some very pretty songs. May Russell Burlesque co. 7-12.

P. F. Baker opened his season at Jacobs 31-5. Emigrant the first three nights and Bismarck the last three. Both of these comedies have been rewritten with new songs and an entire change of costumes. Large business all the week. He has a good co. with him, and seems to please as well as ever. A Pair of Jacks 7-12.

Hugh B. Kavanaugh, a former Cleveland boy, is with Hanlon's Fantasma.

Professor Max Faltkenhover and his Atlantic City orchestra have been engaged for the season at the Lyceum. On the opening night the Professor was presented with a large bouquet.

William Holmes left for Cincinnati, where he will join Uncle Isaac co.

The Mirror Quartette will join Ollie Akerstrom 31. Murphy, Weston, Russell and Corns compose the quartette.

SAN FRANCISCO.

SEPT. 1.

During the entire engagement of Alabama at the Baldwin the capacity of the house was tested nightly.

Last night Nat Goodwin opened in The Nominee at the Baldwin to a packed house.

Evans and Hoey in A Parlor Match opened last night at the California.

Fernciff closed a profitable fortnight's season at the Bush, where Mr. and Mrs. Grismer presented The Burglar last night.

The Alcazar's regular season will begin shortly with The English Rose, which is now in rehearsal and for which Seabury has painted some exquisite scenery.

Esther Lyons is here to prosecute a suit against Manager John Cordray for alleged breach of contract. Miss Lyons is residing here with her friend, Clara Beaumont.

A dinner in honor of E. M. Holland was given at the Bohemian Club the other evening. Some of the prominent men of California were present. The postprandial remarks were felicitous, and were made by J. J. Hamilton of the *Examiner*, General W. H. L. Barnes, Joseph D. Redding and Alfred Bouvier. Maurice Barrymore, Charles Harris and E. J. Bell recited.

Sarah Bernhardt will open Sept. 4 at the Grand Opera House in Camille. She will play nine nights and three matinees.

Mr. and Mrs. Henry E. Abbey and Mr. and Mrs. Maurice Bernhardt arrived yesterday.

KANSAS CITY.

The President, a farce-comedy without the usual specialty interpolations, pleased large audiences at the Ninth Street Theatre week of 30. The piece is well written. Frank Lane as a cheeky drummer gave a pleasing performance, and Frank David as a troubled speculator dodging trouble in the assumed disguise of a butler was good. Rita Buchanan, a clever actress, acted the part of the ambitious wife well and displayed a handsome wardrobe. The rest of the co. are good.

The Sheik will open the season at the Coates Opera House week of 14. The Home Dramatic Club gave a fair performance of Camille 31-2. Louise Demmon led the cast.

Cleveland's Minstrels will open the Gillis Opera House 14-16.

The Andrews Opera co. will open the Auditorium 14.

Charlotte Tittel will replace Rita Buchanan in the leading role in The President.

CHICAGO.

It is nearly four years since Thomas Keene was last seen in this city, and so he was new to a large class of theatregoers. He has been playing to the capacity of McVicker's Theatre, appearing in Richard III., Louis XI., Richelieu and Merchant of Venice. Mr. Keene has not improved in method very materially, but it must be confessed that his stirring portrayal of Gloster has certain charms. A period of the strictly legitimate drama, no matter how brief, is a pleasant relief from the inundation of silly farce and mongrel comedy that floods the stage to-day. The Merchant 6-12.

At the Columbia those eminent farceurs, Hallen and Hart, presented their idea of fun in the piece called Later On. The houses have been large. A. M. Palmer's co. in Alabama 7-12.

Yon Yonson, the Swedish dialect comedy, has drawn excellent audiences to the Grand Opera House. The star has much to learn yet in stage business, but as long as Mr. Heege gathers around him clever people he may escape critical analysis himself. A Trip to Chinatown 6-12.

The last week of Sybil is announced at the Opera House. The success of the spectacle has been far greater than any previous Summer extravaganza that Manager Henderson put on. The theatre has been crowded at the time upwards of 2000 people having paid for admission already. The run has been a few days short of 100 nights.

The entire co will go direct to San Francisco. The specific attraction for the regular season is a melodrama, entitled Abraham Lincoln.

The Old Cronies had a prosperous week at the Haymarket. Mattie V. Reiter 19.

Hooley's Theatre has been closed for a week. The twenty-second season will open 7 with Daniel Frohman's co. in The Lilies.

Carroll Johnson in The Grasso in had a prosperous engagement at Havlin's 777. 6-11.

McKee Rankin in The James found favor at the People's, and large audiences have been the rule. Emerson's Minstrels, under the management of J. S. Haverly, 6-11.

The Fatton, the play built around the murder of A. J. Snell, in this city, some years ago, has had a good week at the Windsor, and the police patrol wagon and the dashing steeds helped to make it go. A Dark Secret, 6-11.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: The regular season will open 17 with The Gay Lord Quex. Charles A. LeComte, who will act as manager for T. W. Mullaly the lessee for this season, has arrived in the city, and is busy getting the house in order for the regular season. Mr. LeComte has thus far made many friends here, and the predictions are that the house will have a very prosperous season.

CALIFORNIA.

STOCKTON.—THE AVON: Lewis Morrison as Mephisto in Faust filled the Avon Aug. 26.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Russell's Comedians in The City Directory, to a large audience Aug. 24.

LOS ANGELES.—GOSSIP: Both houses dark and nothing in sight until 31, when Lewis Morrison will come to the Grand Opera House for three nights, followed by Kate Castleton in The Dazzle 6-12. Sarah Bernhardt 14.——ITEMS: Manager McLain and Lehman, who gave Bernhardt a three thousand dollar guarantee, have opened a subscription sale of tickets, which are selling rapidly.—Acting Manager Will Conant has returned from a outing on Catalina Island, with a face that would shock a prohibitionist, and a number of fish stories unaccompanied by affidavits.

CONNECTICUT.

THOMASTON.—OPERA HOUSE: Held by the Enemy to a large and appreciative audience Aug. 21. Casper the Yodler 22.

WINSTED.—OPERA HOUSE: Glass Blowers 7-12; Buckstown co. 14; Shadow Detective 17.

WATERBURY.—JACQUES' OPERA HOUSE: An American Boy Aug. 26 to a small house. The play is similar to Peck's Bad Boy and gives Dan Mason an excellent chance to display his abilities. Monte Mad 28 completely filled the theatre at both performances. The large audiences were delighted.

MERIDEN.—DELAVAN OPERA HOUSE: Col. Milliken Opera co. in Chimes of Normandy to a fair house. The improvements in the house were far beyond expectation, and we feel proud to know that we have an opera house worthy of the best co. that travels.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: The Danger Signal, with Rosabel Morrison as the star, was given to small but delighted audiences Aug. 26, 27. Through by Daylight pleased a medium-sized house 28. Jim the Westerner 29. Private Secretary 1 was greeted by a good-sized and well-pleased house.——HYPERION THEATRE: Dan Sully in The Millionaire 27, 28 to medium-sized houses. Milliken's Opera co. in Chimes of Normandy 31 to unsatisfactory business from a box office point of view.——GRAND OPERA HOUSE: Held by the Enemy opened the house 27-29 to full houses at each performance. George W. Heath's American Boy 31-2 to good business, despite the weather.

NORWICH.—BROADWAY THEATRE: Held by the Enemy 1 was fairly presented to a small audience.——ITEMS: A. C. Gunter and Frank W. Sanger witnessed the performance of Mr. Barnes at the Broadway 28. They were both delighted with the theatre, as every one is who sees this beautiful new house.—Ullie Akerstrom was in town for several days, last week, on business. She also inspected the theatre carefully and pronounced it perfect both in front and behind the curtain.

HARTFORD.—PROCTOR'S OPERA HOUSE: Jim the Westerner, the play of Frederic Bryton starred, under the shorter title of Jim, was presented Aug. 28 to a large audience, who applauded heartily and frequently. The co. is a well balanced one. In the title role of James Erroll, Joseph S. Gibbs gives a strong and conscientious portrayal of the big-hearted, whole-souled Westerner, a man at all points. Good looking and tall, Mr. Gibbs is well adapted to the part and presents a good stage appearance. Lon Stevens as the brusque, good-natured Martin Ferris made an instantaneous hit. The Private Secretary proved itself still a drawing card 31. A Night at the Circus, a most amusing farce-comedy, kept large audiences in a perpetual grin 1, 2. Jolly Nellie McHenry was featured, and she has surrounded herself with a most excellent and versatile co. Marie Hubert-Frohman in The Witch 4.

BIRMINGHAM.—STERLING OPERA HOUSE: Marie Hubert-Frohman in The Witch Aug. 27 made such a success here that the management has arranged for a return date in February. Jane Coombs in Bleak House to good business 3. The manager of this house has booked a fine array of talent for this season.

ILLINOIS.

QUINCY.—DOERR'S OPERA HOUSE: Eunice Goodrich to crowded houses Aug. 24 25.

CHAMPAIGN.—WALKER OPERA HOUSE: Gibney, Gordon and Gloney week of Aug. 24 to large audiences.

DECATUR.—GRAND OPERA HOUSE: Gormans' Minstrels Aug. 26 to a good house.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Every seat was filled long before the curtain went up Aug. 25, when the Gorman Brothers' Minstrels appeared. In many respects their performance is new and original. It pleased the audience better than any co. that has visited our city this season.

PEORIA.—THE GRAND: This house opened 1 with Emerson's Minstrels to a very large audience. Excellent performance. Emerson as a drawing card is as magnetic as ever. Katie Putnam 7; Morrisy Comedy co. 9; The Stowaway 10.——ITEMS: The house has been thoroughly overhauled, and looks very inviting. Special attention has been given to the dressing-rooms.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Shepard's Minstrels Aug. 28 to good business.

BLOOMINGTON.—NEW GRAND: Gormans' Minstrels gave an excellent performance to S. R. O. Aug. 27.——ITEM: During a wait in the performance John Gorman stepped before the curtain and thanked the audience for attendance and appreciation, after which he called out Manager William Evers, whose home is in this city. Mr. Gorman made a very complimentary speech, and on behalf of the co. presented Mr. Evers with a gold-headed cane and a portable writing desk. J. K. Emmet to good business 1.——DURLEY THEATRE: Deals closed an unsatisfactory week's business 30. Cheap prices prevailed.

ROCKFORD.—OPERA HOUSE: The season opened favorably with the Wilbur opera co. in Nanon Aug. 30 to a good house. The house has been entirely remodeled at an expense of $20,000. Eight new boxes have been put in. The parquette and parquette circle have been enlarged, and a new gallery added, making the seating capacity 1,500. A handsome foyer greets the eye on entering. The drop curtain represents a Holland wedding, and was furnished by Seaman and Landis. The frescoing effect is excellent, and the draperies rich and elegant. The stage has been enlarged, and the dressing-room appointments are most complete. The house is lighted with 275 incandescent lights, furnished by W. J. Blackburn and Co., Chicago. The house is heated by steam, and reseated with new opera chairs. The stage has been supplied with new scenery. Manager Jones now presides over one of the handsomest and most completely equipped opera house in the Northwest. Morris Field has charge of the box-office as of old. T. C. Osborne is on the door. Professor F. A. Fitzgerald, leader of the Watch Co. Band, will lead the orchestra. Manager Jones has just received the appointment of State Bank and Building Loan Inspector.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE: J. K. Emmet in Fritz in Ireland succeeded in drawing the largest audience at the Temple for several seasons Aug. 25. The piece has been materially changed. Mr. Emmet worked hard to please, and is deserving of success. Kajanka had two top heavy houses 31-1.

PERU.—ERRICK'S OPERA HOUSE: A. W. Fremont's co. 2 to good business. Bur Shepard's Minstrels 8; Tressell Comedy co. 14 (Fair Week).

LAFAYETTE.—GRAND OPERA HOUSE: Anderson's Two Old Cronies Aug. 29 to good business. J. K. Emmet 31 in Fritz in Ireland to a fair house.

FRANKFORT.—OPERA HOUSE: Gormans' Minstrels will open the season 4. Riley's Dramatic co. to full houses Aug. 24-26. Rocky Mountain Waif 3.

MARION.—SWEETSER'S OPERA HOUSE: The season opened at this house Aug. 25 with Al. G. Field's Minstrels. The house was crowded; even standing room was not to be had after 8 o'clock. Everyone was pleased with the entertainment. The Grey Dramatic co., in repertoire filled in the rest of the week to fair business. Manager Livermore has now excellent taste in the decoration of the interior of the house, also in his selection of the new drop-curtain, which is by Seaman and Landis, of Chicago. Visiting cos. pay us the compliment of saying the best equipped and most convenient dressing rooms in the State. Mr. Livermore has added the houses at Xenia and Bucyrus to his circuit of theatres.

MUNCIE.—OPERA HOUSE: A. W. Fremont inaugurated the season to a fair house 1. Audience very well pleased.

SOUTH BEND.—GOOD'S OPERA HOUSE: Vreeland's Minstrels gave a first class show to a crowded house Aug. 30.——OLIVER OPERA HOUSE: Mr. Wilkinson's Widows 8.

SEYMOUR.—OPERA HOUSE: At a concert given by Mrs. H. T. Platter's Music Class 1, Laura McCorkle, the phenomenal whistler of Indianapolis, encored three numbers in a manner so pleasing as to bring forth encore after encore from the large audience. Her whistling, coupled with her very graceful stage presence, is destined to bring her fame. The formal opening of the season at this house will take place 17 with the Soap Bubble. Sept. 20, Fair Week, the German Ward co.——ITEM: Willie D. Stokes, an old time Seymour boy, is engaged with the Three Macks Minstrel co., who are now touring Illinois, having opened at Pana last week.

INDIANAPOLIS.—ENGLISH'S OPERA HOUSE: Gorman's Minstrels 1, 2 to splendid business. Havlin's A Pair of Jacks 3-5.——PARK THEATRE: Nelson comb. opened to standing room only Aug. 31, giving a good specialty performance. Co's off 7-12.——ITEM: Abraham Lincoln, a historical drama by McKee Rankin and Archibald Gordon, is being rehearsed at the Grand Opera House, and will have its *premiere* at the Grand 7.

NEW ALBANY.—OPERA HOUSE: Gracie Emmett in A Barrel of Money 25. As this engagement is during Fair Week, an extra large business is anticipated. Miss Emmett is a great favorite here.——ITEMS: Dave Dangerfield, of this city, joined the Wilbur Baldwin co. at Washington Aug. 28.—It is reported, and upon good authority, that another of our charming society ladies will shortly cast her lot with the theatrical world. The young lady in question possesses a great deal of talent.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Fast Mail Aug. 24 to a crowded house. The play was well received. The scenic and mechanical effects were very fine.——ITEM: Manager Simmons has materially added to the beauty of his house during the past week in painting and decorating the lobby, making it the neatest theatre entrance in the State.

OTTUMWA.—GRAND OPERA HOUSE: Lincoln J. Carter's Fast Mail co. to good business Aug. 25. The President to rather poor business 27.

MASON CITY.—PARKER'S OPERA HOUSE: Waverly's Uncle Tom's Cabin co. to a full house Aug. 27.

NEWTON.—LISTER'S OPERA HOUSE: A Social Session to a large house Aug. 29. This splendid co. and the famous Black Hussar Band never failed to draw well, this being their third appearance here.

HARLAN.—OPERA HOUSE: The Spooner Comedy co. opened the season Aug. 26 in Inez to a packed house, and big houses continued during the week.——ITEM: Manager Wyland has put electric lights in the Opera House.

OSKALOOSA.—MASONIC OPERA HOUSE: Sprague's Social Session co. and Black Hussar Band Aug. 24-27 (Fair week) pleased large audiences.

BURLINGTON.—GRAND OPERA HOUSE: The President, a bright, clean cut comedy with a well defined plot, was presented by a co. of more than average ability to a large and well-pleased audience Aug. 26. Frank Daniels in the part of Mr. Crockett, the would-be President of the Deep Down Mining Company, Rito Bachanan as his wife, and Frank Lane in the character of a commercial traveler, deserve special mention for the excellence of their comedy work. They constitute an exceptionally clever trio and are the right sort of people to make a new play successful. The Fast Mail 4.

DES MOINES.—GRAND OPERA HOUSE: John Dillon opened the house to a big audience 1. Ole Olsen 3-5.——FOSTER'S OPERA HOUSE: Social Session 31-5 to good business.——CAPITAL CITY OPERA HOUSE: Spooner Comedy co. 31-5 to full houses.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE: The Wells and Jeffries comb. opened the season of this house Aug. 24. The house was packed to suffocation on the opening night, some 1,600 people having bought tickets. The play was A Noble Outcast, which has been seen here before, and is not by any means a good play. As the audience enjoyed it however, it would seem that there are many who don't know nor care whether a play be good or bad, if the prices are low enough. Kathleen Mavourneen, Gold, Rip, Fire, Face to Face, Hand and Glove, Aladdin, and Rip Van Winkle were the repertoire during the week.——CRAWFORD'S OPERA HOUSE: Katie Emmett, it was 's of New York will open the season at this house 2.

PITTSBURG.—OPERA HOUSE: The house was opened by Beach and Bowers' Minstrels 26. Splendid performance; good house.——ITEM: This house has lately undergone a thorough renovation and is now one of the prettiest houses in this section.

PARSONS.—EDWARD'S OPERA HOUSE: Beach and Bower's Minstrels Aug. 28 gave one of their refined minstrel entertainments before a large audience.

FORT SCOTT.—OPERA HOUSE: Beach and Bower's Minstrels drew a good house Aug. 27. People who have seen their performance any time during the past three years wonder why they don't change their programme. The Pay Train 10; Fast Mail 22.

KENTUCKY.

PADUCAH.—MORTON OPERA HOUSE: Cleveland's Minstrels to a crowded house Aug. 25.

PARIS.—GRAND OPERA HOUSE: George Wilson's Minstrels 1, followed 2 by Paris Phi harmonic Society in The Chimes of Normandy. MacLean-Prescott co. 3-8 in Cleopatra.——ITEM: Marie Prescott, who will appear here 8, is a native of this city, and always receives a cordial welcome.

LEXINGTON.—OPERA HOUSE: MacLean-Prescott co. presented Cleopatra, Othello, Merchant of Venice and Romeo and Juliet to large audiences Aug. 24-28. George Wilson's Minstrels gave three performances to crowded houses. The performance throughout was meritorious.

MAINE.

BANGOR.—OPERA HOUSE: Thomas E. Shea opened a week's engagement Aug. 24 to a packed house, and during the week presented Escaped from Sing Sing, Barred Out, Corsican Brothers, Burr Oaks, Jekyll and Hyde, and The Fugitive to good houses. Evangeline to big business 31-2. Nabobs 3-5. Dora Wiley, the sweet singer of Maine, presented her new operatic comedy, Vera, for the first time at Emery Hall, Bucksport, to a large audience 31. With elimination and some improvements Vera will undoubtedly prove a success. Bangor Opera House has been improved during the Summer, but of the orchestra, all I can say is O ye gods! Four or five pieces in an orchestra in a city of twenty thousand inhabitants.

BELFAST.—OPERA HOUSE: Dora Wiley's new operatic comedy, Vera, which played its third and fourth nights here Sept. 2, 3, proved to be a sparkling treat, and with Miss Wiley to lead the excellent co. she now has it must prove a success.

PORTLAND.—LOTHROP'S THEATRE: Evangeline, replete with its charming music and gorgeous costumes, played to almost $6,200 and gave unbounded satisfaction Aug. 25, 26. Patti Stone as Evangeline and Hilda Thomas as Gabriel received numerous recalls. The engagement of Thomas E. Shea and his co. in repertoire 31 was highly successful, and this talented young actor has reason to feel proud of his success here. Business was large throughout the week. Louise Hamilton's co. disbanded in Lewiston 27 and will, it is said, be reorganized in New York.—The Pollock Sisters and Ada Lewis closed at Peak's Island and went direct to New York to rejoin Harrigan's co.—McCallum's proposed Ole Olsen co. has been disbanded owing to royalty demanded on the drama.

MASSACHUSETTS.

CHICOPEE.—OPERA HOUSE: The season here will be opened by the Redmund Barry co. 15.

MILFORD.—MUSIC HALL: One of the Finest opened the season 1 to fair business. The Two Johns 7. Adin Hall, who has been spending the summer in town, joined Denman Thompson's Old Homestead co. at Boston 31.

CLINTON.—GIBSON'S OPERA HOUSE: The season at this house was opened Aug. 31 by the Cohan Family in their new play, Widow McCann's Trip. The piece was well received by a fair sized audience. The Cohans and their entire support received numerous recalls. The play deals with the dream of the Widow McCann. The first scene is laid in America; the second in Ireland. During the second act, which takes place on a ship, some clever variety people are introduced. The third act is in America, where the widow awakens to find her trip a dream. The play ran smoothly for the first production, but will have to be cut considerably. Owing to the length of the play and the recalls, the audience was kept till after 11 o'clock.

NEW BEDFORD.—OPERA HOUSE: Lord Rooney Aug. 26 drew a large audience. One of the Finest 31 had a very good house, the upper part being packed. The co. is a fairly good one.

FALL RIVER.—ACADEMY OF MUSIC: Edward J. Hassan's co. appeared in One of the Finest Aug. 28 to light business. Mrs. General Tom Thumb and co. 29 amused a fair audience of women and children. This co. opened its season here. They will go to Australia in the Spring. Amelia Sarti, of Bologna, Italy, a violinist of fair ability, made her first appearance in this country. Joseph J. Sullivan in The Black Tarn 31-1 to poor business. Bad weather.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Mr. Barnes of New York to a large and appreciative audience Aug. 26. Mr. Foland was effective in the title role. May Wheeler was satisfactory as Marina Paoli. Nellie McHenry in A Night at the Circus to a large house 31. Miss McHenry sustained her role of circus rider and governess in a capable manner. J. H. Bradbury was amusing in his burlesque on a circus manager, and John Gilroy did some clever dancing.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Peck's Bad Boy to fair business Aug. 27.

AMESBURY.—OPERA HOUSE: The season was conspicuously opened Aug. 28, when John Henshaw and May Ten Broeck presented The Nabobs to a good house.

TAUNTON.—MUSIC HALL: The season opened Aug. 31 with the Mrs. General Tom Thumb co. as the attraction. They give a very pleasing entertainment. During the Summer the theatre has undergone a thorough renovation, several sets of new scenery having been added, the vestibule newly decorated, and new carpeting throughout.

BROCKTON.—CITY THEATRE: Pat Rooney had a good-sized audience Aug. 27. Lord Rooney is nothing more than Pat's Wardrobe brushed up a trifle. Stanley Macy deserves mention for his creditable work. One of the Finest had a fair house 29. The Solicitor, introducing Henry E. Dixey as a legitimate comedy star, although a first performance, was a notable success 31. The audience was large and well pleased.——ITEMS: Charles Frohman came over from New York to witness the first production of The Solicitor.—George E. Lask made the jump from San Francisco to this city to assume the business management of The Solicitor co.

LOWELL.—OPERA HOUSE: 8 Bells pleased and did a large business Aug. 28, 29. Henry Dixey in The Solicitor packed the house 1, receiving a double recall after the second act. Sidney Drew and Mrs. Boucicault made hits. Dockstader's Minstrels 3; Daniel Boone 7; Held by the Enemy 8.

LYNN.—LYNN THEATRE: Two Sisters Aug. 28, 29, to satisfactory business. Dockstader's Minstrels 31 to a good house. One of the Finest 4, 5.——MUSIC HALL: Gus Wallace in St. Perkins 2 to a fair house.——MUSEE: Coogan Brothers, Frey and Evans, Nelson Sisters, Will and A. Long, Leslie and Collins in a pleasant variety bill to good business.——ITEMS: George Lirem, of this city, is making a hit as Jerry Sleeper in Kit.—Owing to the illness of his wife, T. J. Cash, late advertising agent at the Theatre, has been obliged to refuse several good offers out of town, and is probably located in Lynn for this season.

WORCESTER.—THEATRE: Jane Coombs, Dixey and Colonel Milliken's Opera co. were the week's attractions. Being Fair Week here, business was unusually good at the Theatre and at the other houses.——LOTHROP'S OPERA HOUSE: Kate Purssell week ending 5; Ethel Tucker in Lynwood 7-12.——FRONT STREET OPERA HOUSE: Flo Crowell in a round of dramas. The Shadow Detective, with Dan Kelly in the leading role, 7-12.

MARLBORO.—THEATRE: The season opened Aug. 29 with Jane Coombs in Bleak House. Lucier's Minstrels to good business 31. Lew Benedict, the veteran minstrel, made a hit. Grimes' Cellar Door 12; One of the Finest 16.

WALTHAM.—PARK THEATRE: 8 Bells entertained a large audience Aug. 27. The pantomime work of Byrne Brothers is good, but the success of the piece depends on the mechanical features introduced. The ship scene, particularly, is novel and unique. Two Sisters had bad weather to contend with 31, but the fact that it drew a good sized house is proof of its popularity. One of the Finest 2 to good business. This is one of the best staged plays that has visited us, and the co. is competent in every particular.

HOLYOKE.—OPERA HOUSE: Peck's Bad Boy Aug. 25 to a fair house. Myles Fadn 1 to a poor house. Ullie Akerstrom is visiting friends in Holyoke.

NORTHAMPTON.—ACADEMY OF MUSIC: Season opened 2 with The County Fair. Fair business. Jane Coombs in Bleak House 7; Paul Kauvar 12.

CHELSEA.—ACADEMY OF MUSIC: Pat Rooney opened the season 27 with his new play, entitled Lord Rooney. The co. gave an amusing performance to a packed house. The Two Sisters drew a fair house 1. One of the Finest closes the week.——ITEM: The twentieth regular season of the Academy of Music has opened under a new management, W. S. Fracker, of the Winnisimmet National Bank, of this city, is to have charge. The outlook for a successful season is very promising.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC: Hallen and Hart Aug. 25 to Later On to a very large house. Kajanka 27 to a small house.

COLDWATER.—TIBBITS' OPERA HOUSE: The County Fair to S. R. O. Aug. 31.

SAULT STE. MARIE.—SOO OPERA HOUSE: Zig-Zag co. Aug. 24 to a good house. Bird Boone exhibited his musical talent to a fair audience 27.

KALAMAZOO.—ACADEMY OF MUSIC: Kajanka did a fair business Aug. 25. A medium-sized audience witnessed McGinty's Troubles 27. The performance was weak.

JACKSON.—HIBBARD OPERA HOUSE: Hallen and Hart in Later On Aug. 26 drew only a moderate sized house, but all were well pleased with the clever work of the comedians and their excellent co. Kajanka 28 to fair business. The specialties introduced were well received. An excellent co. presented The Old, Old Story 29 to a rather light house. It deserved better patronage. Mr. Wilkinson's Widows 31 to a large and delighted audience. A Barrel of Money to fair business 1.

LANSING.—BALDWIN'S OPERA HOUSE: Kajanka opened the season Aug. 26 to big business. A Barrel of Money 31 to a crowded house.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: McGinty's Troubles Aug. 26 to a good audience. Noss Family 27 to a fair house.

GRAND RAPIDS.—POWERS' GRAND OPERA HOUSE: Donnelly and Girard in Natural Gas, their clever farce-comedy, drew a big house Aug. 31. The County Fair 1 pleased a large audience.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Men and Women Aug. 31 to a large and representative audience.——LYCEUM THEATRE: The regular season opened 30 with George C. Staley and co. in A Royal Pass. The audience was large and apparently well pleased with the performance.——BIJOU OPERA HOUSE: S. Plunkard, with J. C. Lewis in the title role, amused a crowded house 31.——PENCE OPERA HOUSE: Manager Hilton's regular season opened auspiciously 31. Aiden's Clemenceau Case co. was the attraction presenting The French Spy. The Clemenceau Case was presented 5-6.——ITEM: The Exposition is drawing large crowds daily, owing to its superior attractions.

DULUTH.—TEMPLE OPERA HOUSE: A Royal Pass, with George C. Staley as the star, was produced Aug. 28, 29 to very good houses. Staley is an excellent German dialect comedian. Miss Blair as Loris, the spy, did some very clever acting. Louise Haven as Hulda, assists the star in his specialty work and in some of the songs, and is an able and a pleasing assistant, while the other members of the co. rendered their parts in an effective manner. Sarah Bernhardt 28, 29.——THE LYCEUM: The Wilbur Opera co. closed their successful engagement of seven nights Aug. 29 to a good house. They have been liberally patronized, and in most of their operas have been successful in pleasing their many auditors. Their matinees have been the largest ever seen in Duluth. Hoyt's Midnight Bell Aug. 31 to a large and highly pleased audience. Shenandoah 3, 4.——ITEM: Mark G. Lewis, treasurer and acting manager of the Temple Opera House since Manager Willer's resignation will, in all probability, receive the appointment of manager. This appointment will meet with the hearty approbation of the entire theatre-going public as well as members of the profession who have visited Duluth.

ST. PAUL.—METROPOLITAN OPERA HOUSE: The County Fair Aug. 31 to a large and appreciative audience. Marie Bates as Abigail Prue was admirable. Ella Salisbury was pleasing as Sally Greenaway. W. H. Barton was an excellent Otis Tucker, and the work of Edward McWade as Tim, was decidedly clever. Same bill all the week. Men and Women 7.——GRAND OPERA HOUSE: St. Plunkard to fair business 27-29; co. very weak. Mestayer and Vaughn opened 30 in The Grab Bag, and made a complete success. The piece is an amusing farce-comedy, and is presented by an excellent co. W. A. Mestayer as O'Brite, an alleged actor, was very clever, and was ably seconded by Walter Jones as Tonowonda R. Sudden, the actor's understudy. Theresa Vaughn's sweet singing was appreciated, and the graceful dancing of Lillie Sinclair was a pleasing feature of the performance. Grab Bag all the week. The Old, Old Story 6-12.——OLYMPIC THEATRE: Oliver Twist 31 to a full house. Performance thoroughly appreciated by the audience. The work of Mr. Baker as Fagin was admirable. Good support was rendered by the co., and the clever specialties introduced tended to make the performance a highly enjoyable one.

MONTANA.

MISSOULA.—BENNETT'S OPERA HOUSE: The Hustler to a crowded house Aug. 26.

HELENA.—MING'S OPERA HOUSE: The Hustler to good business Aug. 24, 25. Sol Smith Russell in Peaceful Valley to S. R. O. 26, 27.

BUTTE CITY.—MCGUIRE'S OPERA HOUSE: Gilmore's Twelve Temptations Aug. 24-27 to good business. Sol Smith Russell and a well-selected co. in Peaceful Valley 28, 29 to large audiences. Every seat in the house was taken, and standing room was at a premium. Every act of the co. was applauded. The next attraction is The Silver King, 14.

MISSOURI.

MACON.—JOHNSON'S OPERA HOUSE: Swain-Grau Comic Opera co. to big business week of Aug. 24. Turner's English Girls Burlesque co. 31.

CLINTON.—CITY OPERA HOUSE: The season opened Aug. 25 with Beach and Bowers' Minstrels to a full house, notwithstanding the hottest night of the Summer. The Payton Comedy co. (sixth consecutive season here) opened 31 for the Fair week to a crowded house. Popular prices.

NEBRASKA.

OMAHA.—FARNAM STREET OPERA HOUSE: Ole Olson made its second appearance in Omaha Aug. 30. On Sunday, the opening night, over five hundred people were turned away. There is a large number of Scandinavians living in Omaha, and the piece met with special favor in their eyes.——GRAND OPERA HOUSE: The Garrow Opera co. have changed the bill to m The Bohemian Girl to The Mikado, which is much better suited to their abilities. Business continues good, and with the new orchestra we are promised, they will shortly give a first-class performance in every respect. Grodeffere la is to follow. Manager Sutcliffe is sparing no pains to improve the house in every possible way. The top gallery is being done away with, and a large sounding board is being put in to improve the acoustics.——GOSSIP: The sale of seats for the opening night of Boyd's New Theatre commenced this morning, and five hours after the box-office opened every seat in the house was taken. The price for the opening night is two dollars. The new theatre has been leased to Thomas F. Boyd, and he will be assisted by D. H. Haynes as treasurer, with Professor Butler, leader of the orchestra, and Al. Koster, master of properties. Special attention has been paid in the construction of this building to make it absolutely safe in every respect. The building is entirely isolated, and, being a fireproof theatre, there are no stores to contribute to the fire hazard. This is one of the few theatres in the country where the steps are all stone and iron; woodwork is only used in the building where it is absolutely indispensable. The seats are tasteful and roomy, there being not over eight in any row. The seating capacity of the house is twenty-two hundred. Special attention has been given to the comfort of the profession, the dressing-rooms being numerous, airy and commodious. The scenery is by Nixon and Toomey, of St. Louis, and consists of sixteen complete sets. The decorations in the body of the house and the stage are rich and attractive. The drop-curtain is a Venetian scene, containing twenty-two figures. The Alabama co. will open the theatre, to be followed by The City Directory, and Thomas W. Keene 15. Fanny Davenport is booked for three nights, commencing 17. The time is all filled at this theatre up to next Spring, and they have decidedly the finest list of attractions ever seen in this city.

HASTINGS.—KERR OPERA HOUSE: A Turkish Bath co. entertained a fair audience Aug. 27.

FREMONT.—OPERA HOUSE: Little Trixie 4, followed by The Fast Mail 5.

NEW HAMPSHIRE.

NASHUA.—NASHUA THEATRE: Evangeline to a packed house Aug. 27. Grimes' Cellar Door 3.

PORTSMOUTH.—MUSIC HALL: Two Old Cronies to a fair house Aug. 30. Grimes' Cellar Door to good business 31-1.

MANCHESTER.—OPERA HOUSE: James B. Mackie created numerous laughs by his antics as Billy Grimes 2. He was ably seconded by Louis Sanford and a good co. Business good.——ITEM: The Miller's Daughter, an opera by Walter H. Lewis, of this city which will be produced here Oct. 20, 21 is now being rehearsed. There are eight principals and a chorus of twenty four. The orchestra will number sixteen trained musicians.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE: The Two

John's Comedy co. gave a delightful performance Aug. 29 to the largest business up to date. Castles in the Air was presented 31 to a fair sized audience. John Gilbert as the Judge made considerable fun.

HOBOKEN.—HOBOKEN THEATRE: The Pulse of New York 1, 2 to only fair business. The play was to have been presented one night earlier, but was postponed owing to an accident to the star, Gracie Emmett. At the last rehearsal of the fire scene, 30, where she become jumps into the life-saving blanket, Miss Emmett slipped and severely sprained her ankle, from which she has not yet recovered. Amy Lee was secured on short notice to assume Miss Emmett's difficult roles, and acquitted herself very creditably, as did also Steve Corey, George B. Bates, J. H. Wolfe, May Hosmer and the rest of the co. The new drama, Night and Morning, written for Edwin Arden, was produced 3-5, and opened to a good house. The play is based on a story of Virginia life before the war and is full of action. Mr. Arden as Forbe Darrell, proved himself a clever actor, and having surrounded himself with an excellent co. and handsome scenery his success this season is assured. N. S. Wood in The Captains of New York 7-9.——CROKHEIM'S THEATRE: The genial manager of this house, if he regrets Miss Emmett's accident, certainly profited by it, as the week of 31 opened to a tremendous house. A good variety co. held the boards and gave satisfaction. Mr. Cronheim played the Central Theatre, Jersey City, in connection with his own house all week, and no doubt his profits were ample. Another good variety comb. 7-12.

ELIZABETH.—TEMPLE OPERA HOUSE: The Charity Ball Aug. 31 to a large and pleased audience. Charles T. Ellis as Casper the Yodler was greeted by a fine house 3.

DOVER.—BAKER OPERA HOUSE: A. Wolf's Wedding co. Aug. 31 gave a good performance to large audience. Arlington's Minstrels 2 to good business.

PATERSON.—IRVING OPERA HOUSE: Edwin Arden in Night and Morning and Gracie Emmett in The Pulse of New York week of Aug. 31 to fair houses.——PEOPLE'S THEATRE: American Nightingale Burlesque co., which contains some clever specialty performers, to fair business 31-5.

NEW YORK.

HARLEM.—CASINO, 31, a large audience was present at the first metropolitan production of Lawrence Marston's drama, Credit Lorraine Aug. 31. The play deals with the fortunes and intrigues of Leon de Castiglion, the darling of the Empire, and is full of much melodramatic incident, and many startling situations. Lillian Lewis played the leading role with much force and intensity. The support was creditable.——HARLEM THEATRE: The Hand of Fate played to fair business 31-5. The piece is realistic in the extreme and has all the elements of a popular melodrama. Hearts of New York week of 7.——ITEM: The Harlem Opera House opens 6 or 7 with James T. Powers in A Straight Tip.

ROCHESTER.—ACADEMY: Power's Ivy Leaf attracted excellent houses Aug. 24-29. Smith O'Brien and Sam and Kitty Morton made decided hits. The Fire Patrol 31-5.——LYCEUM: Hoss and Hoss, Reed and Collier's new comedy will be presented 31-2. Joseph Haworth, in St. Marc, 3-5.——MUSEE THEATRE: Curios and Vaudeville 31-5.——ITEMS: W. H. Crowell, formerly chief usher, has been appointed treasurer of the Lyceum.——LATER: The regular Fall and Winter season of the Lyceum Theatre was opened Aug. 31 with Reed and Collier's farce comedy, Hoss and Hoss. Good business ruled during their engagement, which closed 2. The co. is composed of good singers and dancers and the play gives each member ample opportunity to exhibit their specialties. Joseph Haworth, supported by a strong cast, appeared in St. Marc, Fra Diavolo and Ruy Blas 2-5 to good-sized houses. Hyde's Specialties next. The Fire Patrol pleased fine audiences at the Academy week closing 5. The play was staged in a first-class manner, and was received with evident satisfaction. Dowling and Hasson, and Tony Pastor 7-12.——GOSSIP: Manager Robinson, of the Musee Theatre, tendered a reception to the press and city officials evening of 28, when an inspection of the house was made. While many details were lacking which time will remedy, the house was pronounced a gem. The theatre proper is complete. The auditorium includes two galleries and four boxes and will comfortably seat 800 people. The proscenium is thirty-four feet in width and twenty feet deep. The ceiling is a representation of the firmament, and its beauty excited the admiration of all. The curtains, scenery and hangings are rich and appropriate. After a thorough inspection of all the various departments, Manager Robinson requested the presence of his guests in the lecture hall, where a banquet was served. Senator McNaughton, in behalf of the guests, congratulated the new manager upon the completeness of his enterprise. The Theatre Musee will open 7 for the season.

JAMESTOWN.—ALLEN'S OPERA HOUSE: The season opened by Van Andes' Electric Spark co. Aug. 29 to good business but a disappointed audience. The Pearl of Pekin Opera co. 2; Cleveland's Minstrels 4; Charlotte Thompson 9; Two Old Cronies 12.——ITEMS: Mr. Horace N. Smith of Buffalo, a scenic artist, is here painting new scenery. The Minnie Seward co. are organizing here preparatory to opening their season at Sharpsville, Pa., 10. H. L. Truby will have the leadership of the orchestra again this season, being his third season. Rose Abell left 27 for Sydney, N. Y., to join the Frank Allen Dramatic co.

CORNING.—HARVARD ACADEMY: Gorton's Minstrels Aug. 29 to fair business. De Witt Cooke in his club swinging act is a feature. Welby and Pearl are still with the co. Eugene Elliot, who rendered the ballad, "The Picture that is Turned Toward the Wall," received a lovely basket of flowers.

TARRYTOWN.—MUSIC HALL: Alvin Joslin co. opened the season Aug. 31 to $5.60. Charles Wright is playing Joslin this season and is satisfactory in the part. Muggs' Landing 15.

JOHNSTOWN.—GRAND OPERA HOUSE: The City Directory co. No. 2 to good business 1.

WATERTOWN.—CITY OPERA HOUSE: William Barry in McKenna's Flirtation Aug. 26 to good business, to general satisfaction.

SYRACUSE.—WIETING OPERA HOUSE: Reed and Collier to fair business Aug. 27-29. Joseph Haworth was greeted by one of the most enthusiastic audiences ever seen at this house upon his production of St. Marc, 31. He received a curtain call after each act. A call after the first act is an unusual thing here. St. Marc was repeated 1 and Fra Diavolo, a one-act tragedy, written exclusively for Mr. Haworth, and Ruy Blas 2. Business good. Old Jed Prouty 3, 4.——J. R. TAGGART'S OPERA HOUSE: William Barry in M. Kenna's Flirtation was well attended 28, 29. Midnight Alarm 7-9. George Marion in Mr. Maccaroni 10-12.——ITEMS: Joseph Haworth and Katherine Kidder were tendered a reception at the Players' Club rooms after the performance, and Miss Kidder was presented with a handsome basket of flowers by the Club. Mr. Haworth recited the description of the race from the play of Philip Berne, and for encore "That Old Sweetheart of Mine." His reading was excellent. Miss Lawrence, of this co., also entertained the members with negro dialect stories.

SARATOGA SPRINGS.—TOWN HALL: Herrmann, the magician, arrived in town 1, but owing to insufficient outing, canceled the date and returned to New York the same afternoon. He promises a date later in the season.——PUTNAM MUSIC HALL: Week Aug. 31-5 to good business.——ARENA: Irwin Brothers' Circus gave two performances 29 to crowds.——ITEMS: A testimonial musical and literary recital was tendered Lena Bonvert, in the Reservation parlors 24. Mrs. F. B. Whiting, Boston's favorite soprano, sang in Congress parlor 29.——George Leydin, Little George as he is familiarly called, the celebrated pianist, is in town. Gartland's Forty-fourth Regiment Band gave the first concert in Congress parlor 2.——Loretta M. Green, the talented young elocutionist, was tendered a testimonial benefit by her many friends 27.——Frank Hitchcock, who has been a member of Gartland's Band this Summer, left 2 to join Al Henry's.

PORT JERVIS.—LEA'S OPERA HOUSE: Marie Greenwood Opera co. opened their season here Aug. 31, producing their new opera, Denisette. The co. in the new piece sustained their former reputation. Miss Greenwood and Mr. Gulbertson were both called before the curtain.——ITEM: W. M. Farnum, of this city, is on the road this season with the J. H. Wallick co.——Ida Florence, who has been spending her vacation in town for the past month, has left to join the Tin Soldier. Miss Florence delighted the guests of the Delaware House during her stay here by her brilliant vocalism.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: This house has been elaborately painted and decorated, new scenery added and about "four hundred" new red plush chairs of the latest design and four new boxes put in. The house was opened for the season by Robert Mantell, in the Corsican Brothers, to a large and fashionable audience. Mr. Mantell gave a fine impersonation of the dual role, and is supported by a strong co. Miss Behrens and Mr. Mantell received a curtain call in the third act. Mr. Mantell also received one in the fifth act. Effie Ellsler 2 to a small but delighted audience. Miss Ellsler regained her success as Hazel Kirke, and her support was excellent. The veteran and sterling actor, Charles W. Coulcock, played Dunstan Kirke in his usual masterly manner.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: Peck's Bad Boy gave an unsatisfactory performance to a large house Aug. 2. There is altogether too much vulgarity connected with their performance. Robert Mantell presented the Corsican Brothers to a large and delighted audience 3.——ITEM: The Sherlock Sisters have secured the services of Frank Pitcher, of Westfield, Mass., and appointed him manager of the Centre Street. The smiling countenance of G. W. Van Vranken will again be seen in the box office this season.

AUBURN.—BURTIS OPERA HOUSE: Lillian Kennedy in She Couldn't Marry Three drew a large audience Aug. 31. Charles A. Gardner in Captain Kari to a good house 2. Audience greatly pleased.

UTICA.—OPERA HOUSE: Mr. Wilkinson's Widows Aug. 29 to a large audience. Charles A. Gardner, a Utica boy, 31 in Captain Kari to a very large and well-pleased audience. Russell's Comedians presented The City Directory 2 before a fair-sized audience.

CORTLAND.—OPERA HOUSE: Lillian Kennedy in She Couldn't Marry Three Aug. 29 to a fair house and satisfaction. O'Flynn in Mexico 2 to big business.

ITHACA.—WILGUS OPERA HOUSE.—Mr. Wilkinson's Widows to good houses Aug. 27, 28. The Old Homestead opened a three nights' engagement to a large audience.——RAND'S OPERA HOUSE: The regular season opens with the engagement of Robert Mantell 7.——GAIETY THEATRE: The Lyceum Comique and Specialty co., week ending 5, played to large houses.

AMSTERDAM.—OPERA HOUSE: Peck's Bad Boy to a very large house 2. Audience well pleased. Aida 7-12. Two Sisters 16.

ITHACA.—WILGUS OPERA HOUSE: Lillian Kennedy opened the season in She Couldn't Marry Three to fair business Aug. 28. O'Flynn in Mexico 3.

OSWEGO.—ACADEMY OF MUSIC: Lillian Kennedy in She Couldn't Marry Three drew well to satisfactory performance. City Directory 5; Our Gang week of 7.

COHOES.—CITY THEATRE: Russell's City Directory co. Aug. 31 to a large house.

BUFFALO.—ACADEMY OF MUSIC: William Barry in McKenna's Flirtation Aug. 31-2. Large and well-pleased audiences. Charles A. Gardner presented Captain Kari remainder of the week.——OLYMPIC LYCEUM: The Midnight Alarm drew good houses 31-5; excellent performance. Birds of a Feather next.——COURT STREET THEATRE: Joseph Dowling and Sadie Hasson in The Red Spider, and Nobody's Claim pleased large audiences week of 31. Billy Clay's co. next.

ELMIRA.—OPERA HOUSE: Pearl of Pekin Opera co. opened their regular season Aug. 31 to a well-pleased audience. Barring a few misfortunes, such as tumbling down and over each other, on the four French waiting girls while making their exit from the stage, the performance was highly successful. It is sure of a large audience upon their next appearance here. Charlotte Thompson and a good co. in The Nest pleased a fair-sized audience 2.——MADISON AVENUE THEATRE: Dark.——ITEMS: W. T. Fack, business manager of Frank Mayo, was here 31. Davy Crockett and Nordeck will be presented by Mr. Mayo with new scenes at Buffalo, N. Y. Nov. 1, when the new play Man and Wife will be substituted.——A. B. Hooper, manager of O'Flynn's device, was here 2.——James A. Harkins, Jr., author of The Fire Patrol and The Midnight Alarm, stopped here 30.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE: Blind Tom to fair business Aug. 25. The Rose Hill English Folly co. to a large audience 28.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: George C. Staley appeared before a large and pleased audience in A Royal Pass Aug. 22. Denison Opera co. 24-29 to large houses. Kittie Marcelus made a very favorable impression in the principal roles.

Ohio.

FINDLAY.—TURNER OPERA HOUSE: The season opened with a big house for Havlin's A Pair of Jacks Aug. 24. Patrice made a pronounced hit. Brady's Bottom of the Sea 26 to a small house. Anderson's Two Old Cronies 27 pleased a good house. Alba Heywood Peerless co. Sept. 4. Kajanka booked for 2, cancelled, but will be here later.——DAVIS OPERA HOUSE: Andrews Comedy co. 1. Castle will open season here 3. This house has been thoroughly renovated and supplied with new scenery, etc. Good attractions are booked and the outlook is good for a successful season under the efficient new management.

MARIETTA.—OPERA HOUSE: The season opened Aug. 25 with the Silver Star Minstrel co., who organized here and gave their initial performance to a large audience. Good performance. Miss Reynolds' Dear Irish Boy 3.

MANSFIELD.—MEMORIAL OPERA HOUSE: J. K. Emmet was greeted by an audience that numbered 1,100 people Aug. 27. A good many came out of curiosity to see how young Emmet compares with his father, and were somewhat disappointed. Mr. Emmet may develop into an actor after a while, but at present he is a little crude. His singing received very little applause. The supporting co. is strong in every particular. The singing of the quartette is one of the features of the entertainment. Oh, What a Night 5. Waite Comedy co. 7-12.

SPRINGFIELD.—GRAND OPERA HOUSE: Al. G. Field's Minstrels Aug. 29 to a good house. They gave a very satisfactory entertainment, and every act was bright and new. Coleman's Minstrels 9. The regular opening of the Grand will not occur until Sept. 28, the opening attraction being The Lion Tycoon.——BLACK'S OPERA HOUSE: This house opened for the season with Cleveland's Consolidated Minstrels to a large and disappointed audience. Mr. Cleveland's co. this year is very mediocre. A Pair of Jacks 1 to a good house. Co. fair. Patrice, the somnambule, made a pronounced hit. Little Nugget 4.

FREMONT.—GRAND OPERA HOUSE: John Ray Palmer's Last Days of Pompeii Aug. 29 to a large audience. Some of the co. were not at first in their roles and the performance was unsatisfactory.

PORTSMOUTH.—GRAND OPERA HOUSE: Will E. Sheldon's Tom Sawyer Aug. 31 to a paying house.——GOSSIP: This was the first chance our people had to view our beautiful new drop curtain. The Fall of Carthage has disappeared forever. *Delenda est Carthago.*

URBANA.—MARKET SQUARE THEATRE: Howard and Wall's Mogul Comedy co. week of Aug. 24 broke the local record by playing the S. R. O. sign on every night. Every performance fine. Carrie Louis and Howard Wall are great favorites here.——GOSSIP: Manager C. O. Taylor has equipped his attaches with pretty white duck hats. He has furnished his private office like a boudoir.——Manager Harry E. Ting, of the Model co., was presented with a silk hat by Manager Taylor and a scarf pin by Doorkeeper A. L. Wilkins.——W. H. Wikoff, of the Model co., was visited by his parents 27, who presented him with a fine satchel well filled.——A. L. Wilkins has been appointed doorkeeper at Market Square Theatre.——Advance Agent George Maudebook, of the Little Nugget co., was here 29, putting out very elegant paper.

SALEM.—OPERA HOUSE: Middaugh, Pratt and Goodman's Uncle Tom's Cabin Co. Aug. 31 to a fair house.

YOUNGSTOWN.—OPERA HOUSE: The Baker Opera co. Fair week, 3-6. A repertoire of popular operas to very full houses. The co. has graduated a number of clever singers, among them Della Fox.

TOLEDO.—WHEELER OPERA HOUSE: Palmer's Last Days of Pompeii to a very slim house Aug. 31.——PEOPLE'S: Lost in New York to a good week's business ending 12. Louise Galloway, a Toledo girl who takes the part of Jennie, received many floral offerings on the opening night.

COLUMBUS.—GRAND OPERA HOUSE: Vance's Limited Mail "turned 'em away" at every performance Aug. 24-29. A Trip to Chinatown opened a week's engagement 30 on I business so far has been excellent. The co. is a clever one and the entertainment bright and pleasing. Robert Downing 10-12.——PARK THEATRE: The Melville Sisters closed a successful week 29. Little Lord Fauntleroy to good business 30-2. W. J. Fleming in Custer will finish out the week. P. F. Baker in The Emigrant and Bismarck 7-12.——METROPOLITAN OPERA HOUSE: Down the Slope did not receive the patronage expected 27-29, probably on account of strong counter attractions. With a little judicious pruning and about three changes in the cast the piece will likely make a success. Al. G. Field's Minstrels drew splendid houses 1, 2, and gave a good performance. The acts of James Wall and Clay on and Jenkins' burlesque riding were especially good.

GOSSIP: A large party of Elks and their ladies attended the performance of Field's Minstrels 1. Brother Field was presented with a gold-headed cane.—On the evening of 8 another party of Elks will take A Trip to Chinatown.

ZANESVILLE.—SCHULTZ OPERA HOUSE: The Queen of the Sea 27 Aug. 27 to good business. The play was as well produced as last year, though the scenery shows the effects of wear. Camille Cleveland was here last year with the Great Metropolis, playing a soubrette part. This year she is playing the part of Emile Le Brun in The Bottom of the Sea very acceptably.

SALEM.—GRAND OPERA HOUSE: A large house greeted Charles A. Loder in his new play, Oh, What a Night Aug. 31. One of the best comedies seen in this city for two seasons. Loder is a favorite here.

DAYTON.—THE PARK: A Soap Bubble closed a big week's business 29. The company is unusually strong. The Melville Sisters commenced a week's engagement 31, appearing in a repertoire of popular plays, and have turned people away at every performance.

Oregon.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: A Parlor Match, with Evans and Hoey as the principals, did a fine business week of Aug. 24-29.——CORDRAY'S NEW THEATRE: The Black Flag 22-28; average attendance 1,000. Darrell Vinton, Kittie Belmour, Charles M. Gray and Laurine Beauperre were very good. The remainder of the co. was acceptable.——ITEMS: Manager J. F. Cordray left for San Francisco between 24-29 to arrange with Greling Brothers, proprietors of the Tivoli Opera house, for the production at Cordray's Portland house of all the latest operas given at the Tivoli. A telegram received 30 from Manager Cordray says the arrangement has been made.—Bert P. Variety, a rising young comedian, will probably be in French's stock co. this season.—Several members of Portland Lodge of Elks, No. 142, left here 29 to attend the first social session of the Fairhaven (Wash.) Lodge, No. 124, held at Fairhaven 30.—A. P. Butler, an old time Portlander, arrived here 23, in advance of Dan'l Scully's New Comedy Mercery co. He says the co. has been doing good business all through the Northwest.—Manager S. H. Friedlander left very happy over the successful running of the electric lights and cooling apparatus at the Marquam 24. There was not a hitch anywhere.

Pennsylvania.

MANTICOKE.—BROADWAY OPERA HOUSE: Midnight Alarm: Thompson's to a crowded house Aug. 31. James W. Harkins as Captain Harry Westmore made a hit. The entire co. pleased the large audience immensely.——ITEMS: Katie Pearson, who was accidentally stabbed through the palm of her hand at East Stroudsburg 27, is improving and is able to perform her part in the play.—Manager Stetzer has added a new drop curtain.

HARRISBURG.—GRAND OPERA HOUSE: Gilmore's Devil's Auction Aug. 24 to good business.

BRADFORD.—WAGNER OPERA HOUSE: Atkinson's Jollities Aug. 28 to a poor house. McKenna's Flirtation 31. Pearl of Pekin 5.——ITEM: Manager Reis has removed to Syracuse. The main office of Wagner and Reis will hereafter be in that city.

MONONGAHELA CITY.—GOSSIP: Manager Gamble has been very busy the past week with improvements to the stage which will add one half more to the size by having the scenery all swing into the stage loft. He has also added three additional dressing rooms and made several other changes which will add greatly to the conveniences of the house.

UNIONTOWN.—GRAND OPERA HOUSE: J. T. Ford's English Comedy co. opened this house Aug. 29 to S. R. O. The co. played She Stoops to Conquer 26, Which? and Pauline 27. Miss Ford acted Miss Hardcastle in a pleasing manner. Wilfred Clarke played with the vim of a veteran and gives promise of being a "chip of the old block." Messrs. Bruce and Chamberlain were very good.——ITEM: The following is the staff of the Grand: G. W. Hamersly, manager; O. W. Field, treasurer; E. A. Gourley, ticket usher; E. Brown, stage manager.

MEADVILLE.—ACADEMY OF MUSIC: Charles McCarthy in One of the Bravest to a large and well-pleased audience, who were very enthusiastic over the fire scene in second act.

DANVILLE.—OPERA HOUSE: W. J. Gilmore's Devil's Auction Aug. 29 to satisfactory business.——ITEM: New scenery and drop curtain have been added to the many improvements in the house.

BEAVER FALLS.—SIXTH AVENUE THEATRE: This house opened Aug. 27 with Frank Jones's Country Cousin to a very large audience. C. A. Loder in Oh, What a Night 29 to good business.——ITEM: The interior of the theatre has been greatly improved with the addition of opera chairs, drapings, etc.

SCRANTON.—ACADEMY OF MUSIC: Pearl of Pekin Aug. 26 to good business. Co. fair. Primrose and West's Minstrels 27 to a packed house. Murphy and Ryan 28 in O'Dowd's Neighbors to fair business.

POTTSVILLE.—ACADEMY OF MUSIC: The season opened Aug. 28 with McCarthy's Mishaps to a S. R. O. house. The house has been brightened up during the Summer.

POTTSTOWN.—OPERA HOUSE: A Cold Day co. Aug. 31; large and delighted audience. The cantina of Carlotta and the musical specialties of Andy Amann were features.

NORRISTOWN.—GRAND OPERA HOUSE: Casino Opera co. Aug. 24-29 to a large house.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Our Country Cousin Aug. 29 to a large house. Everybody pleased. Florence Bindley in The Pay Train 31 to a large house. The regular season will open 7 with Spencer's Little Tycoon co. Kajanka 8, 9.

BETHLEHEM.—OPERA HOUSE: The season opened Aug. 29 with Ferguson and Mack Comedy co. in McCarthy's Mishaps to a crowded house. Asleep and Awake was produced to fair business. The halting inflection towards the end of sentences is a peculiarity of Miss Kent's which should be avoided. She can scarcely be heard in her lines at times, which is an annoyance to her auditors.

CARBONDALE.—OPERA HOUSE: Charlotte Thompson in The Nest Aug. 27 to a light house. Marie Greenwood Opera co. in Denisette pleased a fair-sized audience.——ACADEMY OF MUSIC: Daniel Kelley in The Shadow Detective 29 to a good-sized audience.

WILKESBARRE.—MUSE HALL: Primrose and West's Minstrels to good business. A feature of the performance is the Bofani Brothers, contortionists. O'Dowd's Neighbors 27 to good business; satisfactory performance. Gilmore's New Devil's Auction to fair business 1.

HONESDALE.—OPERA HOUSE: D. A. Kelley Aug. 29 to a large house.——CENTRAL THEATRE: This house will be opened 17 by the New York Symphony Club, under the auspices of the attaches of the house, Manager Silverstone having kindly volunteered this attraction for their annual benefit.——ITEMS: The Wayne County Agricultural Society will hold their annual Fair at Honesdale 29 and Oct. 1. On Sept. 30 and Oct. 1 there will be a balloon ascension and parachute leap by the Brady Brothers (three in number), of Cleveland, O.—Frank Byrdsall, advance for Our Malindy, was in town 30 looking after his dates of stand 1.—The Marie Greenwood Opera co., numbering thirty-one people, passed through here en route for Carbondale.—D. V. Arthur, in advance of Tony Farrell, was in town 2.

LANCASTER.—FULTON OPERA HOUSE: R. E. Graham and a good supporting co. presented The Little Tycoon very acceptably to a large house Aug. 26. A Cold Day did well 2. Castles in the Air, with pleasing music and fine scenery, to a large audience 3.

GREENSBURG.—LOWDEN THEATRE: Edouin and Saltzer's Sparks co. presented A Bunch of Keys to a big house 28. Augustin Neuville in The Newsboy Tramp pleased an average audience 1.

OIL CITY.—OPERA HOUSE: Cleveland's Minstrels passed the house 2. Specialty headliners.

NEW CASTLE.—OPERA HOUSE: Cleveland's Consolidated Minstrels opened the season Aug. 31. The performance did not by any means merit the advance in prices which had the effect of crowding the upper and cutting fairly into the lower part of the house.——GOSSIP: Professor Sypher will lead the Opera House orchestra this season.

READING.—ACADEMY OF MUSIC: Pearl of Pekin to a large audience Aug. 27.——MILLER'S OPERA HOUSE: Miller Opera co. gave an even production of Chimes of Normandy 28. Gus Hill gave one of the best variety performances we have had for some time to a large house 31. Asleep and Awake to a small and unpleased audience 2.——GRAND OPERA HOUSE: A Cold Day drew a large house 1. The performance and specialties were good.

HAZLETON.—BROAD STREET OPERA HOUSE: Dr. Bill to a small audience 1. The Devil's Auction 2 to a small but very well pleased house.——ITEMS: The price of admission have been raised to thirty, seventy-five and one dollar, and unless they are lowered to last year's prices, thirty-five, fifty and seventy-five, poor business will be the rule rather than the exception. The house has been entirely renovated, new carpets put down and the dressing rooms generally overhauled, making it one of the coolest niche houses in this section of the State.

MAHANOY CITY.—OPERA HOUSE: Janet Coombs in Rags House was to have opened the season here 4, but Fisher's Cold Day co., owing to a misunderstanding, will have that honor 5. Little is to be said why the theatrical business in the coal regions should not be good this season and from present indications it will probably be better than other seasons. There seems to have been a conference of the Harrisburg managers that across Pennsylvania would have to pay a fifty dollar license, which has caused considerable trouble in local managers booking attractions. There is no truth in this and as heretofore the Opera House proprietors pay the regular license which is all that is required. Manager Quirk and several attractions canceled on that supposition and was almost left in the lurch for next week's date of Sept. 14. As usual an ad. in THE MIRROR came to his aid.——ITEMS: Charles D. Sauer, proprietor of the Opera House, built a $9,000 brewery here during the Summer.—Manager Quirk has added an office room in close proximity to the stage for the use of the profession. Mr. Quirk will make a new venture and will give the people an opera very much throughout the season.

WILLIAMSPORT.—ACADEMY OF MUSIC: Mark Murphy in O'Dowd's Neighbors Aug. 29 to a large and exited audience. Co. good. Devil's Auction 28 to a fair-sized and appreciative audience. Gus Hill's Vaudeville co. 2 to a good-sized and enthusiastic audience.——ITEM: The new Opera House in course of erection is progressing rapidly. It is expected to have it completed by Jan. 1. It will be on the ground floor and will have a seating capacity of 1,500. It will cost $——.

ALLENTOWN.—MUSIC HALL: A crowded house was well entertained by McCarthy's Mishaps Aug. 28. Gus Hill's Novelty co. gave a very good specialty show 29 to fair business. A so-called operatic comedy entitled, Asleep and Awake, had its initial performance 31. If there are any good points in the piece the co. failed to bring them out and its first production was a fair one. Unless the play is very materially changed throughout, and placed in the hands of a more capable co. the sooner it is shelved the better. Of the co. Cora Van Tassel is an exception. She is very clever and made what was possible out of a poor part. Mrs. Van Tassel was kindly received and had the sympathy of the audience. A. Wood's Wedding and its initial production this season 1 before a fair sized house.——J. W. Ransone, the author of the play, assumed the leading role. The play affords opportunity for some specialty business and the performance throughout was satisfactory. D. Bud Gallo his first visit to Allentown 2, and was greeted by a large and select audience. The witty dialogue and amusing situations were appreciated and warmly applauded. Among the co. is one of Allentown's greatest favorites, Mrs. George S. Knight, and her appearance was the signal for warm applause.

Rhode Island.

PROVIDENCE.—THE PROVIDENCE: The regular season opened Aug. 24 with George Thatcher's Minstrels in Tuxedo. George Thatcher and Eugene Dougherty are as pleasing and funny as ever. The solo and quartette singing was never better than that rendered by Jose, Mackie, Lewis and Friedman. The six young ladies of the comb. are quite pretty, and good singers.——THE CASINO: This house will open 7 with Evangeline.

NEWPORT.—NEWPORT OPERA HOUSE: The Two Johns amused a good house 2. George Thatcher in a tuxedo is sure of good business 5, for he is one of Newport's favorites. Minikin's Opera co. in The Chimes of Normandy 7.

WOONSOCKET.—OPERA HOUSE: One of the finest and most up-to-date halls in this section. MUSIC HALL: After undergoing extensive repairs, which are not wholly completed, Music Hall was opened 1 by the Cohan Family in Widow McCann's Trip, to a small audience.

South Carolina.

CAMDEN.—OPERA HOUSE: The season here will open with Barlow Brothers' Minstrels Sept. 24. A number of good cos. have been engaged, and Manager Goodale expects a success in season.

Tennessee.

MEMPHIS.—THEATRE: McCabe and Young's Minstrels Aug. 27-29 to S. R. O. Kohler and Pringle's Minstrels 3-5.——LEE'S: Frank Daniels in Little Puck will open the regular season at the Lyceum 14, to be followed by Gus Williams in Keppler's Fortunes.—T. W. Kelworthy, formerly manager of the English Opera co., has retired from the stage, and will devote his attention to journalism in this city.—John H. Robb arrived in the city 29 on his annual visit to New York. He looks well.

CHATTANOOGA.—NEW OPERA HOUSE: George Wilson's Minstrels opened the season Aug. 27 to S. R. O. The performance was excellent and the specialties the best ever seen here. Bobby Gaylor's Sport McAllister co. 31 attracted a large audience. Charles Young and Georgia Parker made hits in their respective parts. A Breezy Time co. gave an excellent performance to a good-sized audience 1.

Texas.

DALLAS.—GRAND MUSIC HALL: A splendid production of Fra Diavolo was given by the Manhattan Opera co. week of Aug. 24-29 to large and appreciative audiences. Mr. Rising tendered the Elks a benefit 27 and large theatre parties from all the surrounding towns attended. The audience was estimated at 2,000. Mr. Rising was also tendered a benefit 29 and his many friends showed their appreciation by their presence. This is the last week's stay of this co. They leave 30 on their regular tour through Texas, thence to California. The Elks presented Agnes Sherwood with the most beautiful basket of flowers ever seen in this city, and it was well earned.——ITEMS: Ed. Grant, formerly of the Canfield Opera co., has decided to make his headquarters in this city.—The Dallas Opera House will be ready about Sept. 25. Lou Brooks, late of Frohman's Wife co., is visiting in this city.

GALVESTON.—OPERA HOUSE: The season was opened here Aug. 26 with the new Musette to a good audience. The Opera House has been entirely refitted and refurnished and is now one of the prettiest little opera houses in the State. The season has had a splendid opening, and time is flying rapidly.

Utah.

SALT LAKE CITY.—SALT LAKE THEATRE:

Russell's Comedians in The City Directory drew good houses Aug. 24-29, and matinee 29, the latter being rather light. Co. good. Amelia Glover's graceful dancing made a hit. Kate Uart and Bessie Cleveland were also well received.

VERMONT.

RUTLAND.—OPERA HOUSE: Jed Prouty to a large audience Aug. 27. His Nibs the Baron to a fair audience 3.

BURLINGTON.—HOWARD OPERA HOUSE: Richard Golden in Old Jed Prouty Aug. 29 to a very large and enthusiastic audience. His Nibs the Baron 1, 2, to good business. Held by the Enemy 3, 4, to large business. Very satisfactory.

VIRGINIA.

LEXINGTON.—OPERA HOUSE: Annandale and Hamilton Opera co. in Bohemian Girl Aug. 27 to a large and fashionable audience. Miss Annandale and Messrs. Hamilton and Partello shared the honors. The performance was very satisfactory.

CHARLOTTESVILLE.—LEVY OPERA HOUSE: Annandale and Hamilton splendidly presented Martha to a large house 1. Miss Annandale is a great favorite here. Barlow Brothers' Minstrels 2.

STAUNTON.—OPERA HOUSE: Your correspondent returned last week, from an all Summer absence to find the season in full swing, having been opened early in August with Cleveland's Minstrels to two good houses. Keep it Dark 26, 27 to satisfactory business. Annandale-Hamilton English Opera co. 28, 29 in Bohemian Girl and Martha to good business.—ITEM: Miss Annandale was favorably known here and elsewhere as the leading contralto with the Emma Abbott Opera co., but is now singing soprano roles.

RICHMOND.—NEW RICHMOND THEATRE: Keep it Dark Aug. 28, 29 to good houses.—MOZART ACADEMY OF MUSIC: Dark.

LYNCHBURG.—OPERA HOUSE: Bobby Gaylor delighted a large audience Aug. 27, while You and I disappointed a smaller house 28. Keep it Dark pleased 1. The "21" puzzle was a good advertisement. Little Alice Hanson captured the audience from the start with her singing, dancing and pretty face. Annandale-Hamilton Opera co., return date, to fair audience 2.—ITEM: Mr. Tennyson has secured an orchestra of six pieces and every one is delighted.

ROANOKE.—OPERA HOUSE: Bobby Gaylor presented Scott McAllister Aug. 28 to a packed house and pleased every one. U and I 29 to good business but a very inferior co. Annandale-Hamilton Opera co. 1 gave Bohemian Girl to a large and fashionable house. Miss Annandale was the recipient of a very large basket of flowers from the telegraphers as a token of their esteem, Miss A. having appeared for their benefit in Baltimore during the memorable strike of that organization. Keep it Dark 2 to a very large house.

WASHINGTON.

SPOKANE FALLS.—AUDITORIUM: The Hustler Aug. 27-30 to good houses.

TACOMA.—TACOMA THEATRE: Evans and Hoey in A Parlor Match Aug. 21-23 to good houses.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC: Thomas W. Keene opened the season Aug. 28 in Merchant of Venice to a representative audience. His Shylock was intense.

WHEELING.—OPERA HOUSE: Bottom of the Sea Aug. 28, 29 to fair business; deserved better. General Custer (Fleming's co.) 30-2 did very poor business, and deserved it.—GRAND OPERA HOUSE: James Reilly 7-20; George Sun 24, 25.

WISCONSIN.

BELOIT.—WILSON'S NEW OPERA HOUSE: This house was opened Aug. 17 by Abbie Carrigton Concert co. to a large audience. Fast Mail 27 to a big house. Fine scenery and cast. The railroad and steamboat scenes were particularly fine.

APPLETON.—OPERA HOUSE: Hettie Bernard Chase appeared in her most popular play, Uncle's Darling, Aug. 27 to very good business. The Old, old Story 4.

JANESVILLE.—MYER'S GRAND OPERA HOUSE: The Fast Mail opened the season to a packed house. Men and Women Aug. 29. Ray Royce in Tom's Vacation 2.

MADISON.—FULLER OPERA HOUSE: Men and Women opened the season Aug. 28 to a large and fashionable audience. The performance went without a hitch, and although the second one given by this co. it proved a success. Individual hits were numerous. Esther Lyon as Agnes Rodman, and T. Hamilton as the Governor were received with special favor.

WEST SUPERIOR.—GRAND OPERA HOUSE: Rag Baby booked for Aug. 22 stranded in St. Paul, and the Grand remained dark. The Melville-Baldwin comb. week ending 29, to fair business. Midnight Bell 1; Shenandoah 5.

FOND DU LAC.—CRESCENT OPERA HOUSE: Vreeland's Minstrels Aug. 26. This is a good co., and gave entire satisfaction. Fair business.

WYOMING.

CHEYENNE.—OPERA HOUSE: Nat Goodwin and his excellent co. opened the season here to a crowded house in The Nominee Aug. 28. Audience highly pleased.

CANADA.

MONTREAL.—ACADEMY OF MUSIC: The Academy opened its sixteenth season to a large and fashionable audience Aug. 31 with Old Jed Prouty. Richard Golden gave a very clever and finished performance. Millie Smith did some clever dancing. The rest of the cast was competent, but the play, which is not very concise or lucid, does not give them very much chance.—THEATRE ROYAL: Tony Pastor and his clever co. to S. R. O. 31-5.

LONDON.—GRAND OPERA HOUSE: For the opening attraction of the season Two Old Cronies drew a fair house 1. The performance was a good one of the farce-comedy order, replete with music, dancing and pretty costumes.

TORONTO.—GRAND OPERA HOUSE: Manager Sheppard having three nights open the first part of week of Aug. 31-5 managed to retain the Roth Lyric Opera co. for that time. Mikado and Pinafore were given and business continued good. The remainder of the week will be given up to Reed and Colher in Hoss and Hoss.—TORONTO OPERA HOUSE: Birds of a Feather, presented by a very clever co. headed by Charles Bowser, opened for a week 31, and was enjoyed the first night by an audience that tested the capacity of this popular theatre. Mr Bowser is a great favorite here. Marie Sailer and Frank McNish were features. Tony Pastor and Dowling-Hasson co. are underlined for week of 7.

CHATHAM.—GRAND OPERA HOUSE: The season was opened auspiciously Aug. 31 by Frank M. Wills and his Two Old Cronies to good business. McKee Rankin 10, Irish Honor 15, 16.—ITEMS: Manager Jacques may well feel proud of the many compliments paid him upon the neat appearance of his house after the thorough repainting, renovating and refurnishing it has just had. The exits have been greatly improved as well as the increased protection from fire. The orchestra promises to be better than ever, and I think THE MIRROR's crusade against incompetent and inadequate orchestras should extend to Canadian houses.

GEORGE T. ULMER'S new military drama will have its initial production this season at Cincinnati on Sept. 12. J. H. Haverly will direct the piece in connection with the tour of Emerson's Minstrels. William L. Lykens will manage the tour. The cast includes, besides Mr. Ulmer, Otis Levick, Clarence Handysides, Louis Barrett, Stephen Maley, Adele Belgarde, Kate Mayhew, Alice Coleman and Maud Harper.

H. R. JACOB'S new house in Rochester, N. Y., will be ready the first week in January next. Attractions are now being booked.

C. H. GOODWIN will manage George W. Larsen's tour this season. Dolores Sloan has been engaged for the soubrette part in Mr. Larsen's company.

CONRIED'S Opera company opens season on Oct. 12 at Norfolk, Va. The repertoire will comprise Poor Jonathan and The Gypsy Baron.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: Marion, Ind., Sept. 8, Huntington 9, Logansport 10, Anderson 11, Muncie 12, Columbus 14, New Albany 15, Frankfort, Ky., 16, Lexington 17.

A SOCIAL SESSION: East Saginaw, Mich., Sept. 8, Flint 9, Pontiac 10, Ypsilanti 11, Ann Arbor 12, Coldwater 15, Albion 16, Lansing 17, Charlotte 18, Battle Creek 19, Kalamazoo 21, Fort Wayne, Ind., 22, Huntington 23, Crawfordsville 24, Danville, Ill., 25.

ATKINSON-LINDON: Kankakee, Ill., Sept. 8-12.

ADA GRAY: New Haven, Conn., Sept. 8.

A. W. FREMONT: Chicago, Ill., Sept. 6-12, St. Louis, Mo., 14-19.

AFTER DARK: Lynn, Mass., Sept. 7, 8, Manchester, N. H., 9, 10, Lowell, Mass., 11, 12, Worcester 14, Springfield 15, Lawrence 16, 17, Chelsea 18, 19, Concord, N. H., 21, 22, Portland, Me., 23, 24, Bangor 25, 26.

ALVIN JOSLIN: Lowville, N. Y., Sept. 8, Carthage 9, Watertown 10, Fulton 11, Gouverneur 12, Ottawa, Ont., 14, 15, Kingston 16, Belleville 17, Peterboro 18, Lindsay 19.

ABRAHAM LINCOLN: Indianapolis, Ind., Sept. 7-12.

ALABAMA: Chicago, Ill., Sept. 7-12.

AUNT BRIDGET'S BABY: Newark, N. J., Sept. 8, 9, Paterson 10-12.

A HIGH ROLLER: Washington, D. C., Sept. 7-12.

ALL THE COMFORTS OF HOME: Brooklyn, N. Y., Sept. 7-12.

ALLA HEYWOOD: Mechanicsburg, O., Sept. 8, Marysville 9, Marion 10, Kenton 11, Urbana 12.

ANNIE MITCHELL: Chatham, N. Y., Sept. 7-12.

A FAIR REBEL: Harlem, N. Y., Sept. 7-12, Baltimore, Md., 14-19.

ASLEEP AND AWAKE: Pottsville, Pa., Sept. 8, Shamokin 9, Williamsport 10, Harrisburg 11, Lancaster 12, Philadelphia 14-19.

ANNIE WARD TIFFANY: Boston, Mass., Sept. 14-19.

A. WOLF'S WEDDING: Philadelphia, Pa., Sept. 7-12.

A TURKISH BATH: Evanston, Wyo., Sept. 8, Park City, Utah, 9, Logan 10, Ogden 11, 12, Oakland, Cal., 28, 29, San Francisco 21-26.

AGNES HERNDON: Philadelphia, Pa., Sept. 7-12.

BOBBY BARBOUR: Arkansas City, Kans., Sept. 8, 9, Purcell 10, 11.

BLUE JEANS: Boston, Mass., Sept. 7-12.

BOBBY GAYLOR: Augusta, Ga., Sept. 8, Charleston, S. C., 9, 10, Savannah, Ga., 11, 12, Macon 14, Americus 15, Montgomery, Ala., 16, Pensacola, Fla., 17, Mobile, Ala., 18, 19.

BOTTOM OF THE SEA: Newark, N. J., Sept. 7-12, Brooklyn, N. Y., 14-19, Richmond, Va., 21, 22, Lynchburg 23, Norfolk 24, Roanoke 25, Knoxville, Tenn. 26.

BILL NYE COMEDY: New York city Sept. 7-19.

BLACK DIOCK: Bristol, Conn., Sept. 8, Rockville 9, Amherst, Mass., 10, Palmer 11, Chicopee Falls 12, Ansonia, Conn., 14, Winsted 15, Rondout, N. Y., 16, Catskill 17, Mechanicsville 18, Cohoes 19, Fort Plains 21, Little Falls 22, Ilion 23, Oneida 24, Fulton 25, Norwich 26.

BALDWIN COMEDY: Norwalk, O., Sept. 7-12.

BREEZY TIME: New Orleans, La., Sept. 6-12.

BAKER COMEDY: Shell City, Mo., Sept. 8, 9, Eldorado Springs 10-12.

BIRDS OF A FEATHER: Buffalo, N. Y., Sept. 7-12.

BELLE STEVENSON'S: Boonville, N. Y., Sept. 7-12.

BALDWIN-MELVILLE: Fond du Lac, Wis., Sept. 7-12.

CRAVEN COMEDY: Watertown, Pa., Sept. 8, 9.

CARROLL JOHNSON'S: Louisville, Ky., Sept. 7-12, Knoxville, Tenn., 14-15, Chattanooga 16, 17, Memphis 18, 19.

CLEMENCEAU CASE: Baltimore, Md., Sep. 7-12.

CHICAGO COMEDY: Eldora, Ia., Sept. 7-12.

CANUCK: Detroit, Mich., Sept. 8, 9.

CHEEK (Sammis'): Ottawa, Kans., Sept. 8, 9, Topeka 10, 11, Beatrice, Neb., 12.

CLARA MORRIS: New York city Sept. 21-26.

CHARLES T. ELLIS: New Haven, Conn., Sept. 9, 10, Thomaston 11, Naugatuck 12, Middletown 14, Williamantic 15, New Britain 16, Waterbury 17, Birmingham 18, Meriden 19, Bristol 21, Wallingford 22, Hartford 23, 24, Sing Sing, N. Y., 25, Yonkers 26.

CHARITY BALL: Providence, R. I., Sept. 7-9, Fall River, Mass., 10, Norwich, Conn., 11, New London 12, Newport, R. I., 14, New Bedford, Mass., 15, Brockton 16, Lynn 17, Waltham 18, Springfield 19, Hartford, Conn., 20, 21, Stamford 23, Albany, N. Y., 24-26.

CORA TANNER: Brooklyn, E. D., Sept. 7-12.

CHARLOTTE THOMPSON: Salamanca, N. Y., Sept. 8, Jamestown 9, Union City, Pa., 10, Warren 11, Titusville 12, Oil City 14, Butler 15, New Castle 17, Toledo, O., 18, 19, Fort Wayne, Ind., 21, Richmond 22, Frankfort, Ky., 23, Henderson 24, Paducah 25, Jackson, Tenn., 26.

CHAS. A. GARDNER: Olean, N. Y., Sept 8, Bradford, Pa., 9, Warren 10, Franklin 11, Kittanning 12, New Castle 14, Wheeling, W. Va., 15, Washington, Pa., 16, McKeesport 17, Cumberland, Md., 18, Hagerstown 19, Baltimore 21-26.

CUSTER (Fleming): Indianapolis, Ind., Sept. 7-12, Chicago, Ill., 14-19.

CRUISKEEN LAWN: Montreal, P. Q., Sept. 7-12, Toronto, Ont., 14-19.

CITY DIRECTORY: Elmira, N. Y., Sept. 14.

CITY DIRECTORY: Omaha, Neb., Sept. 7-9, Council Bluffs, Ia., 10, Sioux City 11, 12, St. Paul, Minn., 14-19, Minneapolis 21-26.

COUNTY FAIR: Minneapolis, Minn., Sept. 7-12.

DOWN ON THE FARM: Newark, N. J., Sept. 7-12.

DORA WILEY: Waterville, Me., Sept. 8, Fairfield 11, Togus 12, Hallowell 14, Augusta 15, 16, Brunswick 17, Gardner 18, Newport 19, Houlton 21, St. John, N. B., 22-24.

DEAR IRISH BOY: St. Louis, Mo., Sept. 6-12.

DANIEL BOONE: Oskaloosa, Ia., Sept. 11.

DANIEL BOONE: Putnam, Conn., Sept. 10, Rockville 11, Bristol 12, Danbury 14, Stamford 16, New Haven 17-19, Meriden 21, Middletown 22, Mystic 23, Westerly, R. I., 24, Bristol 25, Fall River, Mass., 26.

DEVIL'S MINE: Chicago, Ill., Sept. 6-19.

DARLINGTON'S WIDOW: Birmingham, Conn., Sept. 8, New Haven 9, 10, Bridgeport 11-13, Montreal, P. Q., 14-19, New York city 21-26.

DANIEL SULLY: Brooklyn, N. Y., Sept. 7-12, Newark, N. J., 14-19.

DOWLING-HASSON: Rochester, N. Y., Sept. 8-9.

DEVIL'S AUCTION: Philadelphia, Pa., Sept. 7-12.

DARK SECRET: Chicago, Ill., Aug. 24-Sept. 12, Denver, Col., 14-19.

DEVIL'S EDITOR: Philadelphia, Pa., Sept. 7-12.

DR. BILL: New York city Sept. 7-12, Toronto, Ont., 14-19, Detroit, Mich., 21-23, Bay City 24, East Saginaw 25.

DOWN THE SLOPE: Milwaukee, Wis., Sept. 6-12, Sheboygan 14, Manitowoc 15, Waukesha 16, Watertown 17, Ripon 18, Fond du Lac 19, Appleton 20.

DIXIE COMEDY: Plymouth, Ind., Sept. 7-12, Anderson 14-19.

EMMA WARREN: Charleston, Ill., Sept. 9-12.

EDWIN ARDEN: Wilmington, Del., Sept. 8, 9.

EFFIE ELLSLER: Jersey City, N. Y., Sept. 7-12, Newburgh, N. Y., 14, Binghampton 15, Elmira 16, Jamestown 17, Meadville, Pa., 18, Oil City 19, Pittsburg 21-26.

EDWARD HARRIGAN: New York city Sept. 7—indefinite.

EUNICE GOODRICH: Terre Haute, Ind., Sept. 7-12, Alton, Ill., 14-19, Jacksonville 21-26.

E. H. SOTHERN: New York city Aug. 25—indefinite.

ELECTRIC SPARK: Monongahela, Pa., Sept. 8.

EVANGELINE: Providence, R. I., Sept. 7-12.

EVANS AND HOEY: San Francisco, Cal., Aug. 31—Sept. 12.

ELLIOTT BELLS: New York city, Sept. 7-26.

FREDERICK PAULDING: New York city Sept. 7-12.

FABIO ROMANI: Paterson, N. J., Sept. 7-9, Philadelphia, Pa., 14-19, New York city 21-26.

FRANK ALLEN: Greene, N. Y., Sept. 7-12.

FIRE PATROL: New York city Sept. 14-19, Brooklyn, N. Y., 21-26.

FORD COMEDY: Connellsville, Pa., Sept. 8, Harrisburg 9, York 10, Pottsville 11, Wilmington, Del., 12, Baltimore, Md., 14-19, Petersburg, Va., 21, Danville 22, Lynchburg 23, Staunton 24.

FREDERICK WARDE: La Crosse, Wis., Sept. 8, Duluth, Minn., 9, 10, Superior, Wis., 11, Chippewa Falls 12.

FAST MAIL (No. 2): Sioux City, Ia., Sept. 7, 8, Fremont, Neb., 9, Omaha 10-12, Lincoln 14, Nebraska City, 15, St. Joseph, Mo., 16, Atchison, Kans., 17, Topeka 18, Leavenworth 19, Sedalia, Mo., 21, Nevada 22, Fort Scott, Kans., 23, Parsons 24, Pittsburg 25, Joplin, Mo., 26.

FANTASMA (Hanlon's): Pittsburg, Pa., Sept. 7-12, Milwaukee, Wis., 14-19, St. Louis, Mo., 20-26.

FANNY RICE: Boston, Mass., Sept. 7-12.

FRANK DANIELS: Louisville, Ky., Sept. 7-9, Nashville, Tenn., 10-12.

FANNY DAVENPORT: St. Louis, Mo., Sept. 21-26.

FRANK MAYO: Scranton, Pa., Sept. 9, Wilkesbarre 10, Pittston 11, Williamsport 12, Ithaca, N. Y., 14, Bornellsville 15, Olean 16, Warren, Pa., 17, Titusville 18, Franklin 19, Oil City 21, Meadville 22, Corry 23, Niagara Falls, N. Y., 24, Albion 25, 26.

FAST MAIL (No. 1): Chicago, Ill., Sept. 6-12, Englewood 14, Kankakee 15, Logansport, Ind., 16, Lafayette 17, Terre Haute 18, Vincennes 19.

GOWONGO MOHAWK: Brooklyn, E. D., Sept. 7-12.

GILSEY, GORDON AND GILSEY: Salem, O., Sept. 7-12.

GRAY AND STEPHENS: Norristown, Pa., Sept. 8-10.

GERMAN LILIPUTIANS: New York city Sept. 4—Oct. 3.

GRIMES' CELLAR DOOR: Chelsea, Mass., Sept. 8, Amesbury 9, Lynn 10, Fitchburg 11, Marlboro 12, Milford 14, Bristol, Conn., 15, Meriden 16, Danbury 17, So. Norwalk 18, Port Chester, N. Y., 19, New Brunswick, N. J., 21, Easton, Pa., 22, Allentown 23, Reading 24, Wilkesbarre 25, Scranton 26.

GEORGE MARION: No. Adams, Mass., Sept. 8, Johnstown, N. Y., 9, Syracuse 10-12, Buffalo, 14-16, Rochester 17-19.

GRAB BAG: Minneapolis, Minn., Sept. 7-12.

GLOBE THEATRE: Winfield, Ia., Sept. 7-12.

GEORGE C. STALEY: Milwaukee, Wis., Sept. 1-12, Chicago, Ill., 13-19.

HETTIE BERNARD-CHASE: Menominee, Mich., Sept. 8, 9, Escanaba 10, Iron Mountain 11, Rhinelander 12, Ashland 14, Duluth, Minn., 15, 16, Stillwater 17, Chippewa Falls, Wis., 18, Eau Claire 19, Dubuque, Ia., 21, Cedar Rapids 22, Oskaloosa 23-25.

HOLD ON THE GROUND: Newburg, N. Y., Sept. 8, Elizabethtown 9, Yonkers 10, New Brunswick, N. J., 11, Trenton 12, Harlem, N. Y., 14-19.

HOSS AND HOSS: Cleveland, O., Sept. 7-12, Louisville, Ky., 14-19, Columbus, O., 20-26.

HELD BY THE ENEMY: Lowell, Mass., Sept. 8, New Bedford 9, Brockton 10, Manchester, N. H., 11, Woonsocket, R. I., 12, Brooklyn, N. Y., 14-19.

HILARITY: Wellsville, O., Sept. 8, Wellsburg, W. Va., 9, Cannonsburg, Pa., 10.

HUNT-VAN ETTEN: Osceola, Ia., Sept. 7-12.

HUNTLEY COMEDY: Elizabethtown, Ky., Sept. 7-12.

HEARTS OF NEW YORK: Harlem, N. Y., Sept. 7-12.

JENSHAW-TEN BROECK: Lewiston, Me., Sept. 7-9, Athol 10, Pittsfield 11, 12.

HANDS ACROSS THE SEA: Utica, N. Y., Sept. 8.

HENRY E. DIXEY: New York city Sept. 8—indefinite.

HENRY CHANFRAU: Putnam, Conn., Sept. 8, Waterbury 9, New Canaan 10, Stamford 11, Hightstown, N. J., 12, Philadelphia, Pa., 14-16, Lebanon 21, Ashland 22, Nanticoke 23, Mauch Chunk 24, Susquehanna 25, Binghamton, N. Y., 26.

HARDIE AND VON LEER: Glasgow, Scot., Sept. 7-12, Carlisle 14-19.

IRISH CORPORAL: Baltimore, Md., Sept. 7-12, Washington, D. C., 14-19.

IVY LEAF: Toledo, O., Sept. 7-12.

IRISH HONOR: Brantford, Ont., Sept. 7-9, Simcoe 10, St. Thomas 11, 12, Ridgetown 14, Chatham 15, 16, Sarnia 17, Port Huron, Mich., 18, Petrolia, Ont., 19.

IRISHMAN'S LOVE: Washington, D. C., Sept. 7-12.

INSIDE TRACK (Aker's): Pittsburg, Pa., Sept. 7-12.

IRENE KENT: Hoosick Falls, N. Y., Sept. 8, Troy 9, Albany 10-12, Lancaster, Pa., 14, York 15, Middletown 16, Hanover 17, Pottstown 18, Danville 19, Berwick 21, Shamokin 22, Hazleton 23, East Stroudsburg 24, Pottsville 25, Pittston 26.

IRISH VISITORS: Louisville, Ky., Sept. 14-19.

JOSEPH HAWORTH: Pittsburg, Pa., Sept. 7-12.

JARBEAU COMEDY: St. Louis, Mo., Sept. 6-12, Toledo, O., 14-19, Akron 21, Mansfield 22, Alliance 23, Massillon 24.

JAMES REILLY: Wheeling, W. Va., Sept. 7-10, Cambridge, O., 11, Chillicothe 12, Cincinnati 13-19.

JAMES O'NEILL: Bridgeport, Conn., Sept. 10, Meriden 11, New Haven 12, Waterbury 14, New Britain 15, Springfield, Mass., 16.

JANE: New York city Aug. 3—indefinite.

JIM THE WESTERNER: Atlantic City, N. J., Sept. 8, Wilmington, Del., 9, 10, Annapolis, Md., 12, Alexandria, Va., 14, Fredericksburg 15, Norfolk 16, Suffolk 17, Richmond 18, 19.

JENNIE HOLMAN: Kirksville, Mo., Sept. 7-12, Mexico 14, 15, St. Charles 16-20, East St. Louis, Ill., 22-26.

JULIA MARLOWE: Providence, R. I., Sept. 10-12.

JUSTIN ADAMS: No. Berwick, Me., Sept. 8, Newmarket, N. H., 9, Rochester 10, Westbrook, Me., 11, Norway 12, Bethel 14, Gorham, N. H., 15, Berlin Falls 16, Lancaster 17, Woodsville 18, Plymouth 19.

J. K. EMMET: Milwaukee, Wis., Sept. 6-9, Janesville 10, Rockland, Ill., 11, Peoria 12.

JOSHUA SIMPKINS: Clinton, N. Y., Sept. 8, Dover 9, Boonton 10, Morristown 11, Perth Amboy 12.

KNOTTY AFFAIR: Brooklyn, N. Y., Sept. 14-19.

KITTIE RHOADES: Ithaca, N. Y., Sept. 7-12, Carbondale, Pa., 14-19.

KATIE CASTLETON: Sacramento, Cal., Sept. 7, 8, Fresno 9, Los Angeles 10-12, San Diego 14, Santa Barbara 15, San Bernardino 17, Visalia 18, Marysville 21, Portland, Ore., 23-26.

KATIE EMMETT: Hannibal, Mo., Sept. 8, Quincy, Ill., 9, Springfield 10, 11, Burlington, Ia., 12, Ottumwa 14, Des Moines 15, 16, Marshalltown 17, Cedar Rapids 18, Dubuque 19, Minneapolis, Minn., 20-26.

KIDNAPPED: Paterson, N. J., Sept. 14-16, Hoboken 17-19, Boston, Mass., 21-26.

KEPPLER'S FORTUNES: Cincinnati, O., Sept. 6-12, St. Louis, Mo., 14-19.

KIRK ARMSTRONG: Chippewa Falls, Wis., Sept. 10, Fond du Lac 12.

KEEP IT DARK: Anniston, Ala., Sept. 8, Atlanta, Ga., 9, 10.

KATE MORTIMER: Murfreesboro, Tenn., Sept. 7-12.

LOTTIE WILLIAMS: Easton, Pa., Sept. 8, Mauch Chunk 9, Hazleton 10, Scranton 11, Wilkesbarre 12.

LABADIE-ROWELL: Owosso, Mich., Sept. 7-9, Port Huron 10-12.

LIGHTS AND SHADOWS: Philadelphia, Pa., Sept. 7-12.

LEWIS MORRISON: San Diego, Cal., Sept. 8, 9, Riverside 10, San Bernardino 11, 12, Virginia City, Nev., 15, Salt Lake City, Utah, 17, 18, Ogden 19, Denver, Col., 21-26.

LITTLE GOLDIE: Kokomo, Ind., Sept. 1, Lafayette 2, Frankfort 3, Marion 4, Columbia 7, Warsaw 8, Rochester 9, Goshen 10, Benton Harbor, Mich., 11, 12, Battle Creek 14, Lansing 15, Flint 16, Bay City 17, East Saginaw 18, 19, Grand Rapids 21-26.

LYCEUM THEATRE (Frohman's): Chicago, Ill., Sept. 7-Oct. 3.

LIMITED MAIL: Grand Rapids, Mich., Sept. 7-12, Detroit 14-19, Chicago, Ill., 20-Oct. 3.

LILLIAN KENNEDY: Kingston, Ont., Sept. 8, Peterboro 9, Port Hope 10, Belleville 11, Brockville 12, St. Albans, Vt., 14.

LILLIAN LEWIS: Lynchburg, Va., Sept. 8, Roanoke 9, Bristol, Tenn., 10, Knoxville 11, Chattanooga 12, Birmingham, Ala., 14, 15, Anniston 16, Atlanta, Ga., 18, 19.

LYCEUM THEATRE (Sharpley's): Newton, Ia., Sept. 7-12, Kirksville, Mo., 14-19.

LEORA E. LANE: Burlington Junction, Mo., Sept. 7-12.

LOST IN NEW YORK: Detroit, Mich., Sept. 7-12, Grand Rapids 14-19, Chicago, Ill., 20-Oct. 10.

LATER ON: Pittsburg, Pa., Sept. 7-12, Cincinnati, O., 14-19, Cleveland 21-26.

LITTLE TRIXIE (Robbins'): Oconomowoc, Wis., Sept. 8, Watertown 9, Jefferson 10, Beloit 11, Freeport, Ill., 14, Belvidere 15, Sycamore 16.

LITTLE LORD FAUNTLEROY: Piqua, O., Sept. 8, Hamilton 9, Dayton 10-12, Soldiers' Home 14, Middletown 15, Marion, Ind., 16, Fort Wayne 18, Englewood, Ill., 19, Milwaukee, Wis., 20-26.

MCGINTY'S TROUBLES: Manistee, Mich., Sept. 8, Traverse City 9, Cadillac 10, Mt. Pleasant 11.

MAE LYON: Bloomington, Ind., Sept. 14-19.

MIDNIGHT BELL: Denver, Col., Sept. 7-12.

MR. WILKINSON'S WIDOWS: So. Bend, Ind., Sept. 8, Rockford, Ill., 9, Madison, Wis., 10, Racine 11, Oshkosh 12, Janesville 14, Elgin, Ill., 15, Springfield 16, Peoria 17, 18, Bloomfield 19.

MORRISSEY COMEDY: Marshalltown, Ia., Sept. 8, Des Moines 9, 10, Topeka, Kans., 11, 12.

MRS. ROBERT RAY HAMILTON: Williamsport, Pa., Sept 8, Shenandoah 10, Girardville 11, Ashland 12, Freedland 14, Plymouth 15, Luzerne 16, Honesdale 17, Carbondale 18, Scranton 19.

MONEY MAD: Brooklyn, E. D., Sept. 7-12, Philadelphia, Pa., 14-19, Reading 21, 22, Scranton 23, Rochester, N. Y., 24-26.

MARIE HUBERT FROHMAN: Meriden, Conn., Sept. 8, Danbury 9, New Britain 10, Waterbury 11, Torrington 12, Springfield, Mass., 14, Fall River 15, 16, Newport, R. I., 17, Salem, Mass., 18, Marlboro 19, Taunton 21, Haverhill 22, Clinton 23, Waltham 24, So. Framingham 25, Woonsocket, R. I., 26.

MATTIE VICKERS: Chicago, Ill., Sept. 6-19.

MARIE BALDWIN: Youngstown, O., Sept. 8, 9, Kent 10-12.

MODEL COMEDY: Paulding, O., Sept. 7-12.

MAGGIE MILLER: Plymouth, Ind., Sept. 7-12.

MACLEAN AND PRESCOTT: Paris, Ky., Sept. 8, Frankfort 9, Louisville 10, 11, Evansville, Ind., 14, Crawfordsville 15, Danville, Ill., 16, Decatur 17, Springfield 18, Burlington, Ia., 19, Oskaloosa 20, Ottumwa 22, Keokuk 23, Hannibal, Mo., 24, Sedalia 25, 26.

MR. WILKINSON'S WIDOWS: New York city Aug. 24—indefinite.

MAY LOUISE ADGEN: Shakopee, Minn., Sept. 7-12.

MARIE WAINWRIGHT: New York city Sept. 7—indefinite.

MINNA GALE: Philadelphia, Pa., Aug. 24-Sept. 12.

MY JACK (Walter Sanford's): Boston, Mass., Sept. 7-12, Providence, R. I., 14-19.

MCCARTHY'S MISHAPS: Savannah, Ga., Sept. 8, Augusta 9, Macon 10, Atlanta 11, 12, Talledega, Ala., 14, Anniston 15, Rome, Ga., 16, Knoxville, Tenn., 17, Chattanooga 18, 19, New Orleans, La., 20-26.

MAUDE GRANGER: New Britain, Conn., Sept. 8, Hartford 9, Meriden 10.

MADAME JANAUSCHEK: Washington, D. C., Sept. 7-12, Cohoes, N. Y., 14, Bellows Falls, Vt., 15, Westfield, Mass., 16, Worcester 17, Hartford, Conn., 18, 19, New Haven 21, 22, Bridgeport 23, 24, Troy, N. Y., 25, 26.

MEN AND WOMEN: St. Paul, Minn., Sept. 7-12, Duluth 13, 14, Superior, Wis., 15, La Crosse 16, Dubuque, Ia., 17, Davenport 19.

MYLES FAHR: Albany, N. Y., Sept. 7-9, Troy 10, Herkimer 11, Fulton 12, Syracuse 14-16, Olean 17, Frankfort 18, Norwich 21, Cortland 22, Horner 23, Elmira 24, Corning 25, Ithaca 26.

MASTER AND MAN: Kansas City, Mo., Sept. 6-12, Omaha, Neb., 13-16, Boone, Ia., 17, Davenport 18, Rockford, Ill., Chicago 20-26.

MARGARET MATHER: Portland, Me., Sept. 14, 15, Bangor 16, 17, Lewiston 18, Biddeford 19, Laconia, N. H., 22, Lowrence, Mass., 23, Salem 24, Taunton 25, New Bedford 26.

MIDNIGHT ALARM (Thompson's): Worcester, N. Y., Sept. 8, Oneonta 9, Cooperstown 10, Cobleskill 11, Oxford 12, Painted Post 14, Addison 15, Blossburg, Pa., 16, Mansfield 17, Jersey Shore 18, 19, Williamstown 21, Lykens 22, Middletown 24, Carlisle 24, Chambersburg 25, Waynesboro 26.

MILTON NOBLES: Canandaigua, N. Y., Sept. 8, Penn Yan 9, 10, Geneva 11, Watertown 12, Oswego 14, Baldwinsville 15, Scranton, Pa., 16, Wilkesbarre 17, Hazleton 18, Reading 19.

MCKENNA'S FLIRTATION: Cleveland, O., Sept. 7-12, Detroit, Mich., 13-17, Flint 18, 19, Madison 20.

NAT C. GOODWIN: San Francisco, Cal., Aug. 31-Sept. 19, Los Angeles 21-23, Fresno 24, Sacramento 25, 26.

NIOBE: New York city Aug. 31—indefinite.

NATURAL GAS: Toronto, Ont., Sept. 7-12, Chicago, Ill., 13-19.

N. S. WOOD: Hoboken, N. J., Sept. 8, 9, Newark 10-12.

NEW YORK THEATRE (Griffith's): Belvidere, Ill., Sept. 7-12.

NOSS JOLLITIES: Elkhorn, Wis., Sept. 8, Waukesha 9, Hartford 10, Sheboygan 11, 12, Manitowoc 14, Marinette 15, Menominee, Mich., 16, Oconto, Wis., 17, Antigo 18, New London 19, Merrill 21, 22.

ONE OF THE FINEST: Newburyport, Mass., Sept. 8, Salem 9, Haverhill 10, Lawrence 11, 12, Amesbury 14, So. Framingham 15, Marlboro 16, Clinton 17, Fitchburg 18, Leominster 19, Nashua, N. H., 21, Manchester 22, Concord 23, Laconia 24, St. Johnsbury, Vt., 25, Sherbrooke, Ont., 26.

O'FLYNN IN MEXICO: Lock Haven, Pa., Sept. 9, Milton 10, Waverly 11, Mahanoy City 12, Sunbury 14, Lansford 15, Shenandoah 16, Mt. Carmel 17, Harrisburg 18, Carlisle 19, Lykens 21, Lewisburg 22, Clearfield 23, Bonndale 24.

OLD HOMESTEAD: Boston, Mass., Sept. 14—indefinite.

OH, WHAT A NIGHT: Sandusky, O., Sept. 8, Fostoria 9, North Baltimore 10, Findlay 11, Huntington, Ind., 12.

OLD JED PROUTY: Syracuse, N. Y., Sept. 8, 9, Utica 10, Rome 11, Schenectady 12.

OLIVER WREN: Saybrook, Conn., Sept. 9, Greenville 10, Dayville 11, East Douglass, Mass., 12, Millville 14, Uxbridge 15, Whitensville 16, Farnamsville 17, West Boylston 18, Sudbury 19, Danvers 21, Topsfield 22, Georgetown 23.

OUR COUNTRY COUSIN (Frank Jones): Coatesville, Pa., Sept. 8, Lancaster 9, Columbia 10.

OLE OLSON: Oskaloosa, Ia., Sept. 9, Fairfield 10, Davenport 11, La Salle, Ill., 12, Chicago 14-19.

O'DOWD'S NEIGHBORS: Baltimore, Md., Sept. 7-12, Pittsburg, Pa., 14-19, Buffalo, N. Y., 21-23, Cleveland, O., 24-26.

ONE OF THE BRAVEST: St. Louis, Mo., Sept. 7-12.

OLD HOMESTEAD: Buffalo, N. Y., Sept. 7-12, Rochester 13-16, Lyons 17, Canandaigua 18, Elmira 19, Hornellsville 21, Olean 22, Jamestown 23, Bradford, Pa., 24, Erie 25.

OUR MALINDY: Philadelphia, Pa., Sept. 7-12, Oswego, N. Y., 14-19.

PECK'S BAD BOY: Philadelphia, Pa., Sept. 7-12, Brooklyn, N. Y., 14-19.

PAIR OF JACKS: Cleveland, O., Sept. 7-12, Louisville, Ky., 14-19, Cincinnati, O., 21-26.

PATTI ROSA: Lincoln, Neb., Sept. 7-12, Omaha 13-16, Fremont 17, Grand Island 18, Kearney 19, Hastings, 21, Atchison, Kans., 22, Lawrence 23, Leavenworth 24, St. Joseph, Mo., 25, 26.

PETE BAKER: Columbus, O., Sept. 6-12, Dayton 14-19, Indianapolis, Ind., 21-26.

PAY

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SOL. SMITH RUSSELL: Portland, Ore., Sept. 7-9, Tacoma, Wash., 11-13.
STANDARD THEATRE (Ramage's): Lafayette, Ind., Sept. 7-12.
SPOONER COMEDY: Atlantic, Ia., Sept. 7-12.
SI PERKINS: Brunswick, Me., Sept. 8, Bath 9, Gardner 10, Hallowell 11, Augusta 12, Waterville 14, Dover, N. H., 15, Dexter, Me., 16.
SWEDISH THEATRES: Chicago, Ill., Sept. 13, Princeton 14, Galesburg 15, Monmouth 16, Moline 17, 18, Minneapolis, Minn., 20-27.
SCOUT'S DAUGHTER: Baltimore, Md., Sept. 7-12.
THE BURGLAR: Albany, N. Y., Sept. 7-9, Cohoes 10, Troy 11, 12, Schenectady 14, Rome 16, Utica 17, Oswego 18, Watertown 19.
THOS. W. KEENE: Marshalltown, Ia., Sept. 8, Council Bluffs 9, Omaha, Neb., 10-12, Denver, Col., 14-19.
THE HARVEST MOON: Washington, D. C., Sept. 7-12.
TWO JOHNS: Bath, Me., Sept. 10, Portland 11, Exeter, N. H., 12, Concord 14, Manchester 15, Nashua 16, Worcester, Mass., 17, Newburyport 18, Haverhill 19, Worcester 21, 22, Springfield 23.
TONY FARRELL: Port Jervis, N. Y., Sept. 8, Honesdale, Pa., 9, Scranton 10, Carbondale 11, Plymouth 12, Nanticoke 14, Bloomsburg 15, Milton 16, Williamsport 17, Sunbury 18.
THE STILL ALARM: New York city Aug. 31-Sept. 12.
THE KHEDIVE: New York city Aug. 27—indefinite.
TWO SISTERS: Laconia, N. H., Sept. 7, Montpelier, Vt., 9, Barre 10, Burlington 11, Rutland 12, Whitehall, N. Y., 14, Saratoga 15, Amsterdam 16, Albany 17-19, Hoosic Falls 21, Troy 22, 23, Cohoes 24, Catskill 25.
THE BOY TRAMP: East Liverpool, O., Sept. 8, Steubenville 9, Bellaire 10, Wheeling, W. Va., 11, 12, Columbus, O., 14-19.
THE BLACK MASQUE: Brooklyn, N. Y., Sept. 7-12.
TWO OLD CRONIES (Anderson's): Kenton, O., Sept. 8, Wooster 9, Beaver Falls, Pa., 10, Altoona 11, Lock Haven 12, Williamsport 14, Hazleton 15, Wilkesbarre 16, Reading 17, 18, Allentown 19.
TEN NIGHTS IN A BAR-ROOM: Cambridgeboro, Pa., Sept. 8, Union City 9, Conneaut, O., 11, Conneautville, Pa., 12.
TRIP TO CHINATOWN: Chicago, Ill., Sept. 6-12.
THOMAS E. SHEA: Haverhill, Mass., Sept. 8, Rockland 9, Nashua, N. H., 10-12, Newburyport, Mass., 14, East Cambridge 15, Cambridgeport 16, Lawrence 17-19.
THROUGH BY DAYLIGHT: Philadelphia, Pa., Sept. 7-12, Newark, N. J., 14-19, Baltimore, Md., 21-26.
THE STOWAWAY: Decatur, Ill., Sept. 8, Springfield 9, Peoria 10, Streator 11, Galesburg 12.
THE MERCHANT: Chicago, Ill., Sept. 7-12
TWO OLD CRONIES (Willis): Philadelphia, Pa., Sept. 7-12.
THE OLD, OLD STORY: St. Paul, Minn., Sept. 7-12, Minneapolis 14-19.
TOM SAWYER (Burton's): Washington, D. C., Sept. 7-12, Baltimore, Md., 14-19.
THE HUSTLER: Tacoma, Wash., Sept. 7, 8, Seattle 9, 10, Olympia 11, San Francisco, Cal., 14-26.
TWELVE TEMPTATIONS: Fargo, No. Dak., Sept. 8, Brainerd, Minn., 9, Superior, Wis., 10, Duluth, Minn., 11, 12, Eau Claire, Wis., 14, Chippewa Falls 15, Wausau 16, Oshkosh 17, Racine 18, Janesville 19, Chicago, Ill., 20-Oct. 3.
UNCLE HIRAM: Cincinnati, O., Sept. 7-12.
UNCLE JOSH (Cronin's): Birmingham, Ala., Sept. 8, 9, Meridian, Miss., 10, Mobile, Ala., 11, 12, New Orleans, La., 13-19.
UNCLE TOM'S CABIN (Lowe's): Bridgewater, So. Dak., Sept. 8, Marion 9, Parker 10, Centreville 11, Yankton 12.
UNCLE TOM'S CABIN (Peck and Fursman's): Presque Isle, Me., Sept. 8, Fort Fairfield 9, Fredericton, N. B., 10, St. John 11, 12.
UNCLE TOM'S CABIN (Stetson's): Waterbury, Conn., Sept. 8.
UNCLE TOM'S CABIN (Middaugh): Vassar, Mich., Sept. 8, Midland 9, Petoskv 10, 11, Sault Ste. Marie 14, 15, Manistique 16, Escanaba 17.
UNCLE TOM'S CABIN (Haverly's): Deep River, Ia., Sept. 8, Brooklyn 9, New Sharon 10.
UNCLE TOM'S CABIN (Kelly's): Baltimore, Md., Sept. 7-12.
UNCLE ISAAC: Cincinnati, O., Sept. 7-12, Grand Rapids, Mich., 14-19.
VINCENT COMEDY: Durango, Col., Sept. 7-12, Silverton 14-19, Dunnison 21-26.
WARNER COMEDY: Decorah, Ia., Sept. 7-12.
WHEELER DRAMATIC: Clearfield, Pa., Sept. 7-9.
WORLD AGAINST HER (Agnes Wallace Villa): New York city Sept. 7-12, Hoboken, N. J., 14-16, Paterson 17-19.
WILLARD GORTON: Libertv, Ind., Sept. 7-12.
W. J. SCANLAN: Bridgeport, Conn., Sept. 8.
WAITE COMEDY: Mansfield, O., Sept. 7-12.
WORK AND WAGES: New York city Sept. 7-12.
WIDOW MCCANN'S TRIP: Dover, N. H., Sept. 8, So. Berwick, Me., 9, Great Falls, N. H., 10, Farmington, 11, Rochester 12, Sanford, Me., 14, Saccarappa 15, Bath 16, Damariscotta 17, Thomaston 18, Rockland 19.
VON VOSSON: Ottumwa, Ia., Sept. 8, Cedar Rapids 9, Dubuque 10, Elgin, Ill., 11, Racine, Wis., 12, Milwaukee 13-19.

OPERA AND CONCERT.

ANNANDALE-HAMILTON OPERA: Detroit, Mich., Sept. 7-13, Port Huron 15, Bay City 16, East Saginaw 17, Lansing 18, Muskegon 19, Grand Rapids 21, 22, Jackson 23.
ANDREWS' OPERA: Peoria, Ill., July 6—indefinite.
AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.
BOSTONIANS: New York city Sept. 28—indefinite.
BAKER OPERA (A.): Erie, Pa., Sept. 7-12.
CASTLES IN THE AIR: Petersburg, Va., Sept. 8, Norfolk 10, Richmond 11, 12, Charleston, S. C., 14, 15, Savannah, Ga., 16, 17, Augusta 18, Macon 19.
DE WOLF HOPPER OPERA: New York city May 4—indefinite.
DESPOS OPERA: Winnipeg, Man., Aug. 31-Sept. 26.
GAIETY OPERA: Boston, Mass., July 8—indefinite.
GARROW OPERA: Omaha, Neb., Aug. 31-Oct. 10.
HESS OPERA: Chicago, Ill., Aug. 26—indefinite.
ITZEL OPERA: Baltimore, Md., June 22—indefinite.
IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.
MANHATTAN OPERA: Austin, Tex., Sept. 7-9, San Marcos 11, 12, San Antonio 13-19.
MINNIE HAUK GRAND OPERA: Chicago, Ill., Sept. 28-Oct. 10.
MILLIKEN OPERA: Fall River, Mass., Sept. 8, Westerly, R. I., 9, Hartford, Conn., 10, Holyoke, Mass., 11, Westford 12, Troy, N. Y., 14, Ballston Spa 15, Kingston 16, Poughkeepsie 17, Newburgh 18, 19.
MARIE GREENWALL OPERA: Reading, Pa., Sept. 7, 8, Hagerstown, Md., 9, Staunton, Va., 10-12, Charlottesville 13, Lynchburg 14, 15, Roanoke 16, 17, Charleston, W. Va., 18, Huntingdon 19, Ironton, O., 21, Portsmouth 22, 23, Paris, Ky., 24.
NASHVILLE STUDENTS: Owosso, Mo., Sept. 8, Mexico 9, Sturgeon 11, Columbia 12.
PEARL OF PEKIN: Montreal, P. Q., Sept. 7-12, Toronto, Ont., 14-19, Toledo, O., 21-26.
PAULINE HALL OPERA: Brooklyn, N. Y., Sept. 14-26.
SWAIN OPERA: Columbia, Mo., Sept. 7-12.
SHEIK OPERA: Jefferson City, Mo., Sept. 10, Sedalia 11, Independence 12, Kansas City 14-20, Omaha, Neb., 21-25, Sioux City, Ia., 24-26.
WILBUR OPERA: Milwaukee, Wis., Sept. 7-12.

VARIETY AND BURLESQUE

AMERICAN NIGHTINGALES: Hoboken, N. J., Sept. 7-12, Harlem, N. Y., 14-19, Albany 21-26.
AUSTRALIAN NOVELTY: Sacramento, Cal., Sept. 9-13.
BOSTON VAUDEVILLE: Cincinnati, O., Sept. 7-12.
BOSTON CREOLES: Emlenton, Pa., Sept. 7, 8, East Bradbury 9, 10, St. Petersburg 11, 12, Renfrew 14, 15.
CREOLE BURLESQUE: Pittsburg, Pa., Sept. 7-12.
CARMENCITA: Cincinnati, O., Sept. 7-12, St. Louis, Mo., 14-19.
FRENCH BURLESQUE: Milwaukee, Wis., Sept. 7-12.
FRENCH FOLLY BURLESQUE: Newark, N. J., Sept. 7-12, Troy, N. Y., 14-19, Montreal, P. Q., 21-26.
GUS HILL: New York city Sept. 7-12, Newark, N. J., 14-19, New York city 21-26.
HENRY BURLESQUE: West Chester, Pa., Sept. 8, Reading 9, Allentown 10, Wilkesbarre 11, Scranton 12, Philadelphia 14-19, New York city 21-26.
HARRY KENNELL: Philadelphia, Pa., Sept. 7-12.
HYDE SPECIALTY: Rochester, N. Y., Sept. 8, Kingston 11.
KENNEDY'S LAUGH-MAKERS: Troy, N. Y., Sept. 7-12, Providence, R. I., 14-19.
LESTER AND WILLIAMS: Louisville, Ky., Sept. 7-12, Chicago, Ill., 14-19, Grand Rapids, Mich., 21-26.
LILLY CLAY GAIETY: Buffalo, N. Y., Sept. 7-12.
LONDON GAIETY GIRLS: Peoria, Ill., Sept. 8, Galesburg 9, La Salle 10, Ottawa 11, Kenosha 12, Milwaukee, Wis., 14-19.
MAY RUSSELL BURLESQUE: Cleveland, O., Sept. 7-12, Buffalo, N. Y., 14-19.
NIGHT OWLS: Paterson, N. J., Sept. 7-12.
NELSON'S WORLD: Chicago, Ill., Sept. 6-12.
PARISIAN FOLLY: Brooklyn, E. D., Sept. 7-12, New York city 14-19, Worcester, Mass., 21-26.
ROSE HILL FOLLY: Birmingham, Ala., Sept. 8, Nashville, Tenn., 9, 10, Paducah, Ky., 11, St. Louis, Mo., 12-19.
RENTZ-SANTLEY: New York city Sept. 7-12.
STAR SPECIALTY: Tottville, R. I., Sept. 8, Jewett City 9, Moosup 10, Danielsonville, Conn., 11, Dayville 12.
TONY PASTOR'S SPECIALTY: Toronto, Ont., Sept. 7-9, Rochester, N. Y., 10-12, Cleveland, O., 14-19.
TURNER'S GAIETY GIRLS: New York city Aug. 31-Sept. 12.
VANIS SISTERS: Troy, N. Y., Sept. 7-12.
WHALLEN AND MARTELL: Cincinnati, O., Sept. 20-26.
WEBER AND FIELD'S SPECIALTY: Baltimore, Md., Sept. 7-12, New York city 14-19.

MINSTRELS.

AL. G. FIELD: Marietta, O., Sept. 8, Parkersburg, W. Va., 9, Wheeling 10, Washington, Pa., 11, McKeesport 12.
ARLINGTON: Millville, N. J., Sept. 8, Vineland 9.
BARLOW BROTHERS: Winston, N. C., Sept. 8, Durham 9.
BEACH-BOWERS: Sherman, Tex., Sept. 8, Paris 9, Texarkana 10, Marshall 11, Tyler 12, Dallas 13, Fort Worth 14, Palestine 16.
BURT SHEPARD: Fort Wayne, Ind., Sept. 12.
CLEVELAND'S GREATEST EFFORT: Scranton, Pa., Sept. 8, Hazleton 9, Reading 10, Allentown 11, Easton 12, New York city 14-27.
CLEVELAND'S EIFFEL TOWER: St. Louis, Mo., Sept. 7-12, Kansas City 14-19, Denver, Col., 21-25.
EMERSON: Chicago, Ill., Sept. 6-12, Milwaukee, Wis., 13, Fond du Lac 14, Oshkosh 15.
GEORGE WILSON: Clarksville, Tenn., Sept. 8, Jackson 9, Memphis 10-12.
GORMAN BROTHERS: Springfield, O., Sept. 8, Columbus 9, Akron, 10, Youngstown 11, Pittsburg, Pa., 14-19.
GORTON: Waterville, N. Y., Sept. 8, Clinton 9, Hamilton 10, Cazenovia 11, Baldwinsville 12.
GOODYEAR, ELIJAH AND SCHILLING: Boulder, Col., Sept. 8, Fort Collins 9, Greeley 10, Cheyenne, Wyo., 11, Laramie 12.
PRIMROSE AND WEST: Washington, D. C., Sept. 7-12.
VIREELAND: Union City, Pa., Sept. 8, Randolph, N. Y., 9, Salamanca 10, Olean 11.

CIRCUSES.

ADAM FOREPAUGH: Seattle, Wash., Sept. 8, Fairhaven 9, Tacoma 11, Olympia 12, Portland, Ore., 14, 15, The Dalles 16, La Grande 17, Baker City 18.
BARNUM AND BAILEY: Springfield, Ill., Sept. 8, Litchfield 9, Belleville 10, Carbondale 11.
CHARLES LEE: Richfield Springs, N. Y., Sept. 8, Morrisville 9, Cazenovia 10, De Ruyter 12.
EUGENE ROBINSON: Lacon, Ill., Sept. 8, Peoria 9.
HUNTINGTON: Huntingdon, Pa., Sept. 9, Tyrone 10, Philipsburg 11.
IRWIN BROTHERS: Auburn, N. Y., Sept. 8, Canandaigua 9, Rochester 10, Batavia 11, Lockport 12.
J. L. JACKSON: Centralia, Pa., Sept. 8.
JOHN ROBINSON: Lindsay, Ont., Sept. 9, Hamilton 10, St. Catharines 11, Niagara Falls 12.
PROF. WILLIAMS: Rockford, Ia., Sept. 8, Clarksville 9, Vinton 10, Cedar Rapids 11, 12.
RINGLING BROTHERS: Fulton, Mo., Sept. 8, Mexico 9, Salisbury 10, Montgomery 11, St. Charles 12, Higginsville 14, Independence 15, Harrisonville 16, Osceola 17, Appleton City 18, Nevada 19, Lamar 21, Carthage 22.
RICH AND HURD: Blairsville, Pa., Sept. 8.
SELLS BROTHERS: Woodland, Cal., Sept. 8, Vallejo 9, St. Helena 10, Napa City 11, Santa Rosa 12.
TELLIS BROTHERS: Newport, Va., Sept. 8, Blacksburg 9, Radford 10.
VAN AMBURGH: Tallmadge, Neb., Sept. 8, Sydney, Ia., 9.
WASHBURN AND ARLINGTON: Jamaica, N. Y., Sept. 9, Glen Cove 10.
WALLACE AND COLE: Oskaloosa, Ia., Sept. 8.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Easton, Md., Sept. 7, 8, Cambridge 9, 10, Salisbury 11, 12, Wilmington, Del., 14-19.
BUCKEY MUSEUM: Atchison, Kans., Sept. 7-12.
JAHU DE WITT MILLER: Columbia City, Ind., Sept. 8, Chester, Ill., 9, 10.
MILLIE CHRISTINE: Minneapolis, Minn., Sept. 7-12.
MRS. G. G. N. TOM THUMB: Troy, N. Y., Sept. 8, Schenectady 9, Oneida 10, Canastota 11, Cortland 12, Elmira 14, Hornellsville 15, Corning 16, Bath 17, Jamestown 18, Bradford, Pa., 19.
W. D. AMENT: Springfield, Ill., Sept. 7-12.
W. W. DAYTON: Montpelier, Vt., Sept. 7, 8, Barre 9, 10, Lebanon, N. H., 11, 12, White River Junction, Vt., 14, 15, Windsor 16, 17.

A MESSAGE from S. A. Tabor says that Frederick Warde and Louis James will appear together this season in The Lion's Mouth, Memnon, and another tragedy yet to be written.

Received too late for classification.

ST. LOUIS.

Crowded houses at both the matinee and evening performances at the Olympic Theatre, during the engagement of the Lyceum Theatre co. for the week ending 5, notwithstanding the counter attraction of the opening of the St. Louis Exposition. A repertoire was given, embracing the Idler, The Charity Ball and The Wife. Next week Men and Women.

Pauiton's comic opera, The Sheik, was the attraction at the Grand Opera House. The co. was a very poor one, although it was strengthened materially towards the latter part of the week. In justice to the management of the Grand Opera House, it must be said that the co. was engaged on representations from Chicago to fill a date made vacant by another co. failing to keep their contract. Cleveland's Eiffel Tower Minstrels follow.

Pope's Theatre did a big business with Master and Man. The great furnace scene was wonderfully realistic. One of the Bravest next.

The Devil's Mine, with its wild West sensations, did a big business during the week, and particularly on the opening matinee and night, at Havlin's Theatre. W. C. Donaldson was very good in the leading part, while the others were well cast. Vernona Jarbeau in Starlight will be the next attraction.

The London Gaiety Girls Burlesque co. at the Standard Theatre played to excellent business. Dear Irish Boy next.

The eighth annual Exposition opened 2, and will continue until Oct. 17. It is the best yet held. The music is furnished by Vogel's Military Band and conducted by Mr. Vogel, who has been the musical director of the Olympic Theatre for the past twenty-five years. Gilmore's Band is engaged until the close of the Exposition on Sept. 12.

John Bell, who has been with the opera company, singing at Milwaukee, during the Summer, is spending two weeks at his home in this city. He will leave there to join the Columbia Opera co., which opens at the Orpheum, San Francisco.

Joseph Farrell, a member of the Spencer Opera co., playing at Uhrig's Cave, died here a couple of days before the season closed. His remains were sent to his family at Boston.

Mr. Jackson, formerly stage manager for the Spencer Opera co., arrived here from Memphis, and, after a few days' visit here, left to join the Wilbur Opera co.

E. M. Gotthold, representing Florence Bindley in The Limited Mail, spent several days here week of 6.

The Jarbeau co. has been in the city since Aug. 28 rehearsing at Havlin's Theatre, where they will open their season 6.

Mrs. Beaumont Smith, who will be, with her husband, a member of the Modjeska co. this season, has a very life-like oil painting of herself as Juliette on exhibition in the art department of the Exposition.

The New Park Theatre will open 6 with A Soap Bubble. This theatre has been handsomely fitted up and will no doubt do a big business at ten-twenty-thirty.

Edgar Temple, of the Spencer Opera co., joined the Sheik Opera co. as leading tenor towards the end of the week. His wife, Miss Rudesill, also joined this co.

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The opening was notable in that it introduced a new star in a new play. Mr. Charles Dickson, in Incog, from the pen of Mrs. Romualdo Pacheco, gave every evidence that his ambition to step beyond the lines of leading man is a laudable one. The audience at the Grand was a delighted assemblage. It followed the intricacies of a laughable plot with eager and at frequent times boisterous interest, and Mr Dickson and his company have every reason, and, indeed, so expressed themselves last night, for being pleased with their first metropolitan reception.

Incog is a roaring farce in three acts, but right at the start the Dickson company gave every evidence of a desire to make it a farce, notwithstanding the fact that in less skilled hands there are abundant opportunities for degeneracy into horseplay. This fact gained the good opinion of all who believe in striking the right sort of balance between promise and performance in theatrical matters.

Mr. Dickson showed himself the trained and capable actor, in both the curtain raiser, Jilted, and Incog. He produced a good effect by strictly legitimate means, and the same may be said with entire candor of his support. Miss Ellen Burg's Katie Armitage was a dainty and enjoyable piece of work, and Misses Alice Shepard, Clara Lipman and Alice Buckley are a trio of actresses whose choice speaks most favorably for Mr. Lederer's managerial capacity. The stage is under the direction of Mr. J. L. Ottmeyer, who also essays the Ibsenesque character of Dr. Siegfried Hartman, both with entire success. In conclusion the remark is in order that in Mr. Dickson and his players St. Louisans have the opportunity of seeing a company that, its youth notwithstanding, already ranks with the best of many older organizations. There is good, honest and entertaining work in every scene and incident of Jilted and Incog.—*St. Louis Star-Sayings, Aug. 24, 1891.*

THE FOLLOWING EXPLAINS ITSELF.

INDIANAPOLIS, Ind., August 22, 1891.

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DEAR SIR—Mr. Dickson opened his season here last night and made a big hit with the new play, Incog. This is a very bad month for amusements in Indianapolis, therefore your receipts were really remarkable. The Grand in this city caters only to the best class of people, and they are nearly all out of the city at this time of the year for their Summer vacation. If you will arrange return dates here later in the season the play will do big business. We do not ask any attraction for return dates, as our time is nearly all filled up, and we only take such artists as we think there is money in, and believe such an attraction is Mr. Dickson, in Incog.

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Charles Dickson and a strong company of comedians opened at the Grand last night in what was announced a roaring farce. There can be no doubt about the description of the farce, for a more clever set of ludicrous situations is seldom seen on the stage. Incog, written by Mrs. Romualdo Pacheco, the wife of one of the Governors of California, certainly furnishes as many roars to the hour as it is possible to pack in that space of time. Mr Dickson, the hero, who takes the part of Tom Stanhope, wants to marry a girl to whom his father, Gen. Rufus Stanhope, is opposed. The young fellow disappears and returns in disguise to press his suit with the girl. The way he has fashioned his disguise is the cause of all the trouble. He has picked up a photograph somewhere and made himself up to look like it. But the photograph is that of one Dick Winters, who has been crazy and who has a wife and two children. And, to cap the climax, another man, Harry Winters, an exact copy of Dick, turns up and is in love with a young lady at the house. It will be seen that the situations afforded ample opportunity for the wildest kind of mistakes on the part of the men and women. Mr. Dickson, who took the part of Tom Stanhope, alias Jack Daring, was fully equal to the requirements of the role, and he did not fail to make a single possible point. He was ably seconded by Miss Ellen Burg, who was cast for Kate Armitage, Tom's lover, and by Mr. Harry Davenport, who was Gen. Rufus Stanhope, Tom's father. The other characters were also in good hands, and, on the whole, Incog is unquestionably a very pleasing farce, being artistically and completely put on. A curtain-raiser, Jilted, opens the bill, a translation from the German, in which Mr. Dickson, Miss Burg and Mr. Edison are the only characters, and in which all do very clever work.—*St. Louis Globe-Democrat, August 24, 1891.*

Certainly furnishes as many roars to the hour as it is possible to pack in that space of time.—*St. Louis Globe-Democrat.*

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